MARCH 2025 #102

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MARCUS VENEGAS:
THE REMEMBERING SELF

GRADA SNIJDER
CAPTURING TRUE BEAUTY

JR CHUO
THE ART OF PAPER CUTTING

ZT TOSHA: THE ART OF UNSETTLING REALITIES

VÉRIDIQUES ART
TRADITIONAL DIGITAL PAINTING

SARAH FISHBEIN
GLASS MOSAIC ART

CHANGIZ JALAYER
A Complex Dialogue Between Art And Society

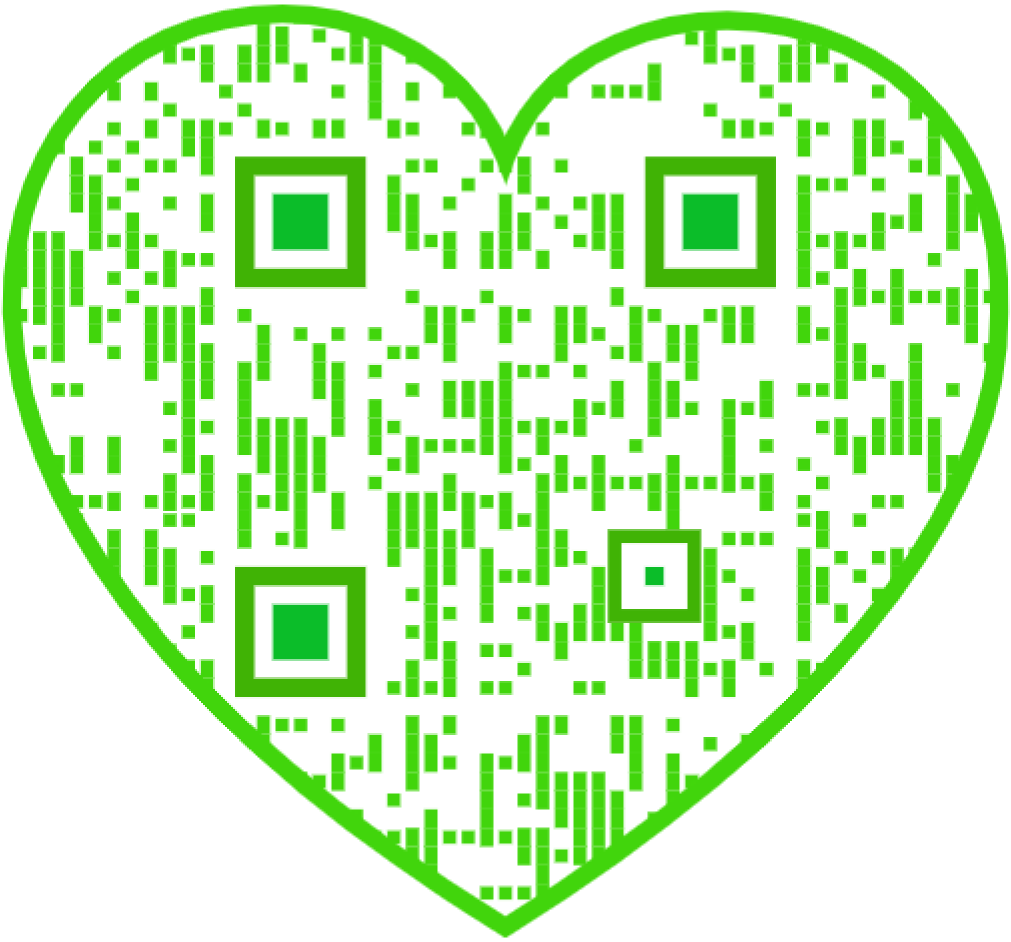
LINGUA

WHITNEY

THE WHITNEY MUSEUM PRESENTS: **SHIFTING LANDSCAPES**
ON VIEW: THROUGH JAN 2026 ~ LOOR 6

AN EXCLUSIVE INTERVIEW WITH
JOHANNES WESSMARK
The Magic of HyperRealism

An Exclusive Interview With
Olayinka Temilade
Intimate Moments through TEXTILE ART



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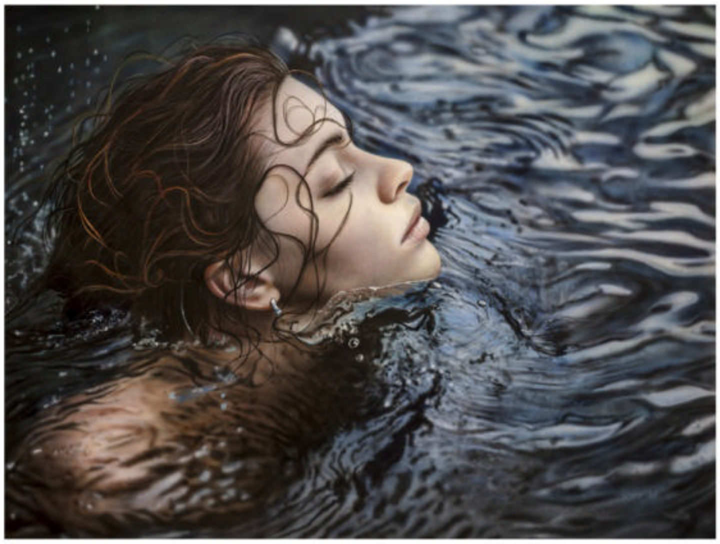


ON THE COVER

WASHING AWAY MY TROUBLES
ACRYLIC AND OIL ON CANVAS. 86 X 115 CM
JOHANNES WESSMARK © ALL RIGHTS RESERVED.
SEE THE EXCLUSIVE INTERVIEW ON PAGE 10

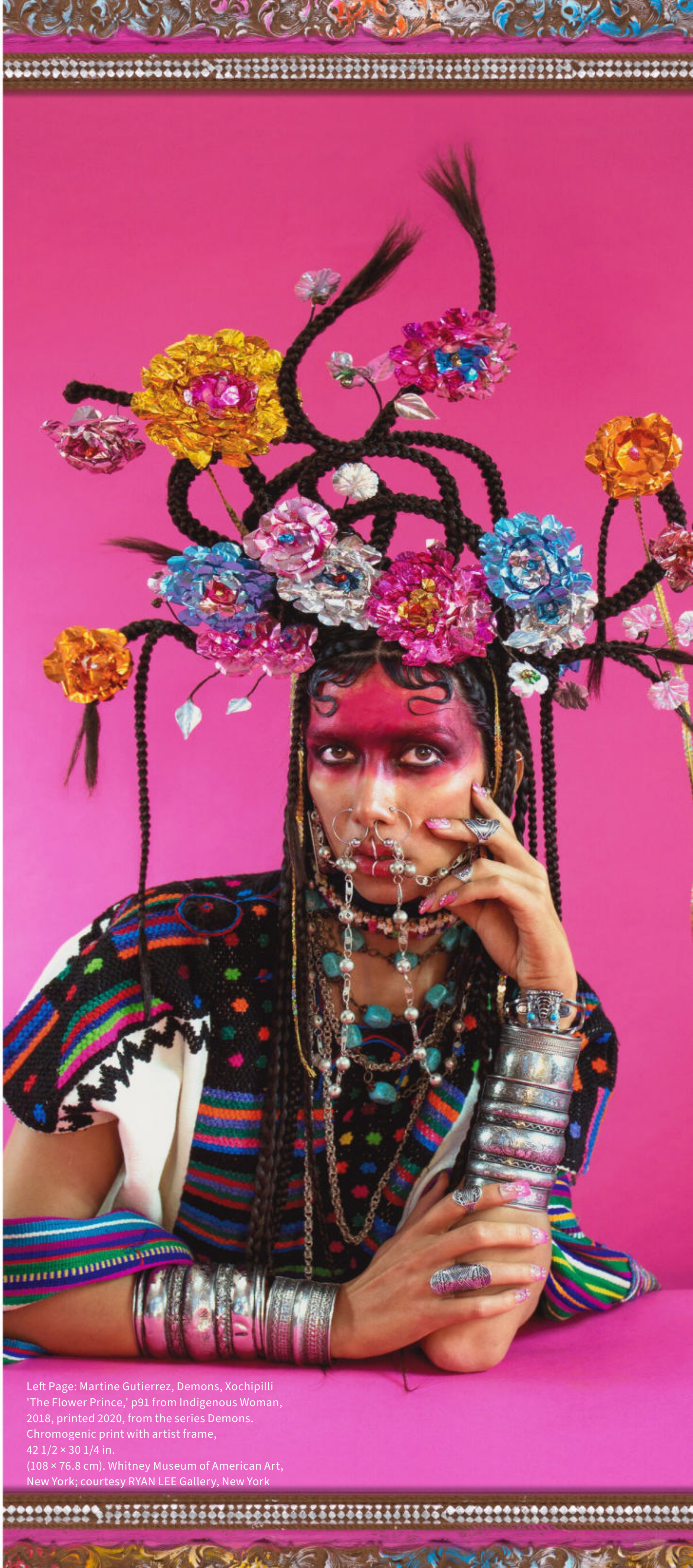
Dafna Navarro, CEO and Founder, Art Market – Global Media Company. Editor-in-Chief, Art Market Magazine. Art Curator and Appraisals.

Navarro was born in Jerusalem and lives in Spain. She is a known figure in the International art world as the CEO and Editor-in-Chief of two international Art and photography Magazines: **Art Market Magazine** for Contemporary Art and **Lens Magazine** for Fine Art Photography.

Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: **Lens Magazine** for fine art photography and **Art Market Magazine** for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazine presents interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs, and all the latest news regarding fine and contemporary art from across the globe.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including "Portrait of Humanity," run by 1854 Media, publisher of the British Journal of Photography, together with Magnum Photos; on the jury panel of the **'GOLD LIST'** Special Edition, Featuring Top Contemporary Artists of Today, being published by Art Market Magazine and on the jury panel of the known International Competition Open Call, a collaboration of Art Market Magazine, Lens Magazine and the Florence Biennale.
Navarro is also a lecturer, curator, and appraiser of art and collectibles.



Left Page: Martine Gutierrez, Demons, Xochipilli 'The Flower Prince,' p91 from Indigenous Woman, 2018, printed 2020, from the series Demons. Chromogenic print with artist frame, 42 1/2 × 30 1/4 in. (108 × 76.8 cm). Whitney Museum of American Art, New York; courtesy RYAN LEE Gallery, New York

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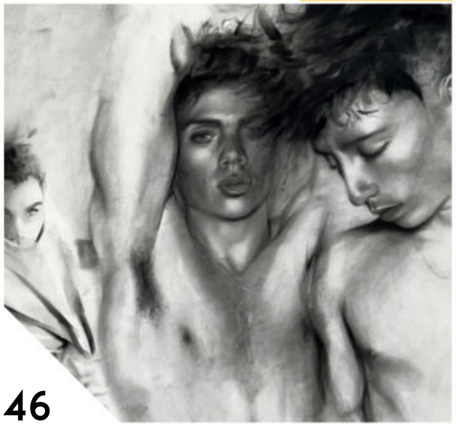

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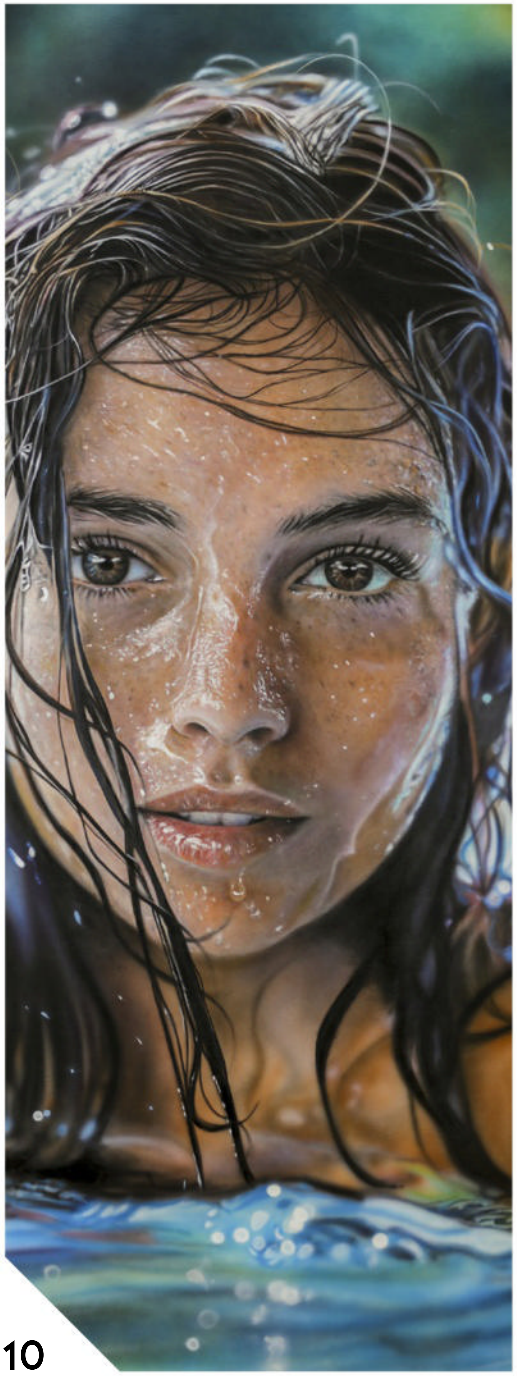

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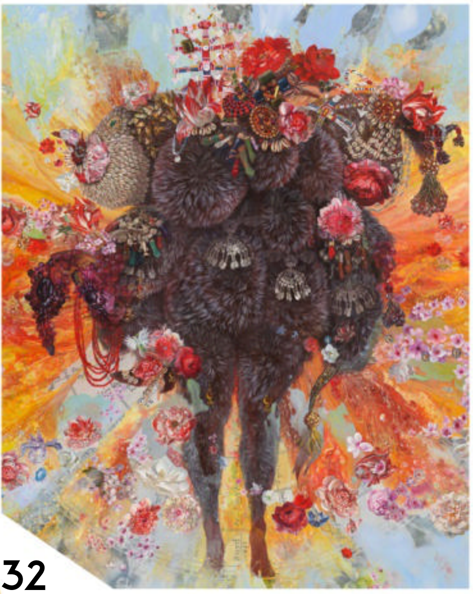

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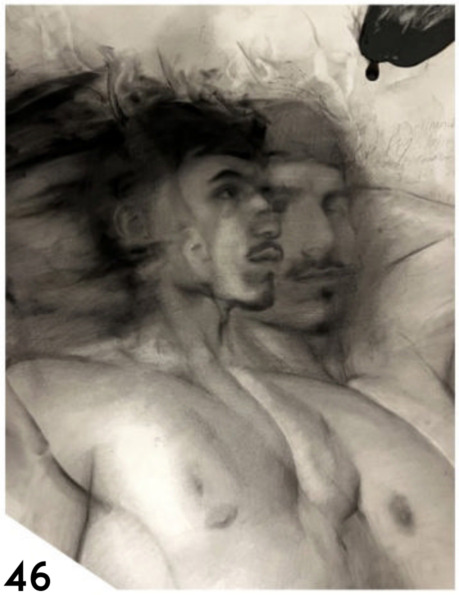

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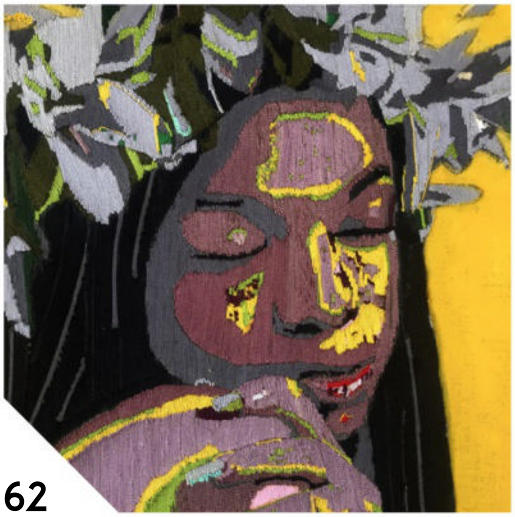

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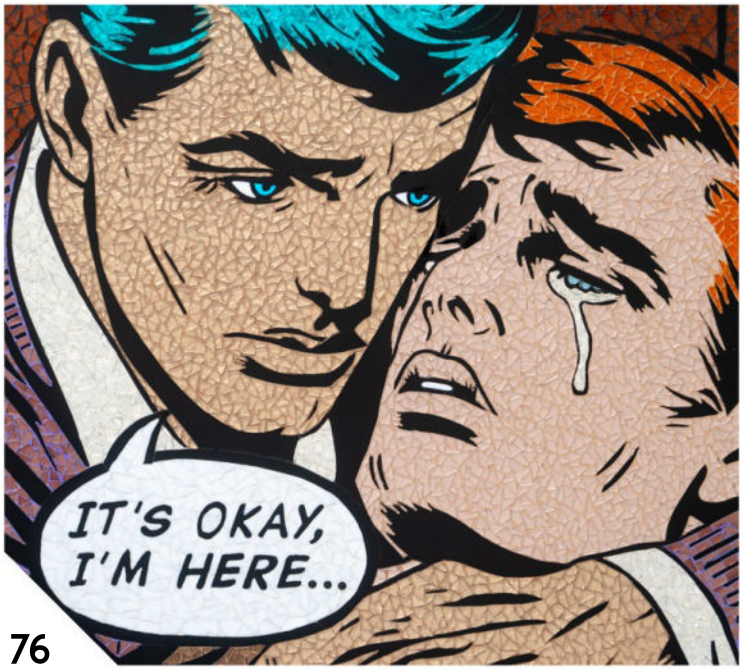
IT'S OKAY, I'M HERE...

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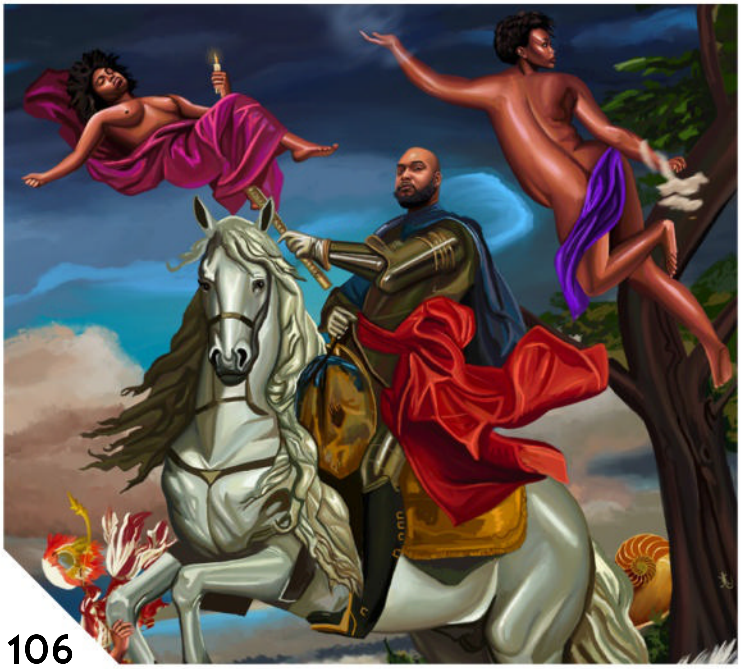

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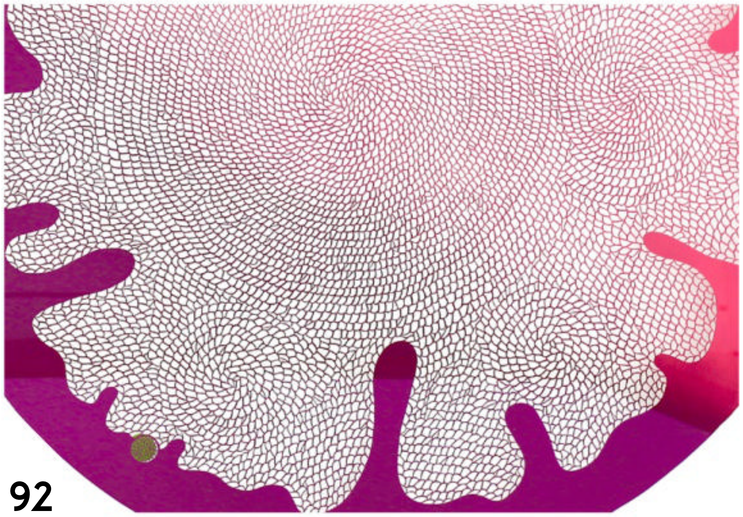

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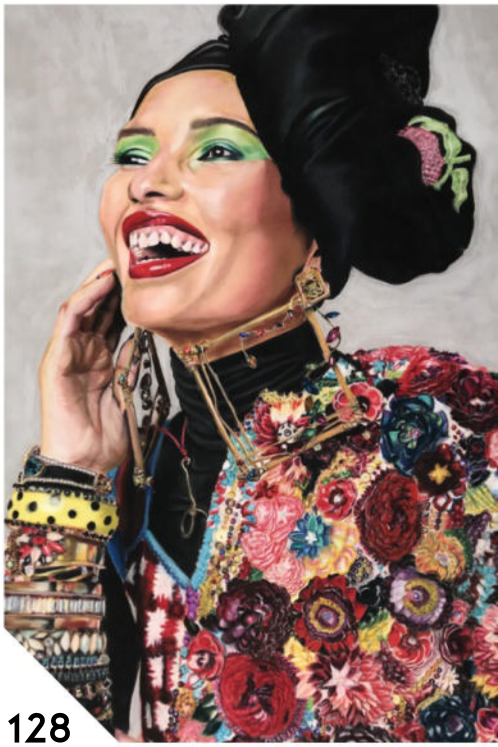

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GOLD LIST

MEET THE JURY PANEL

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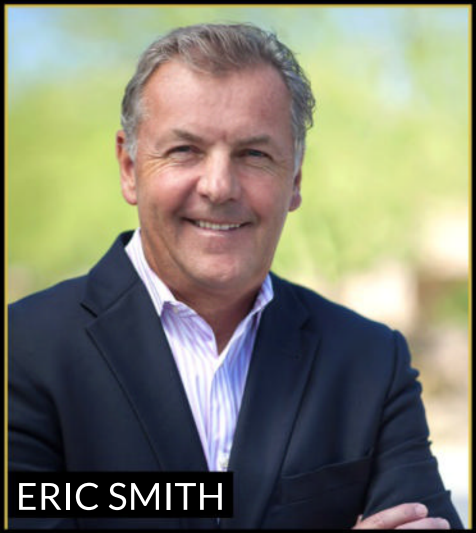
FLORENCE BIENNALE | ART+ DESIGN



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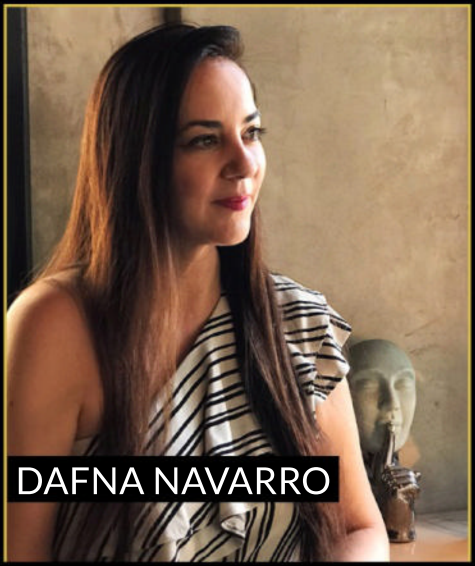

DAFNA NAVARRO

CEO & EDITOR IN CHIEF,
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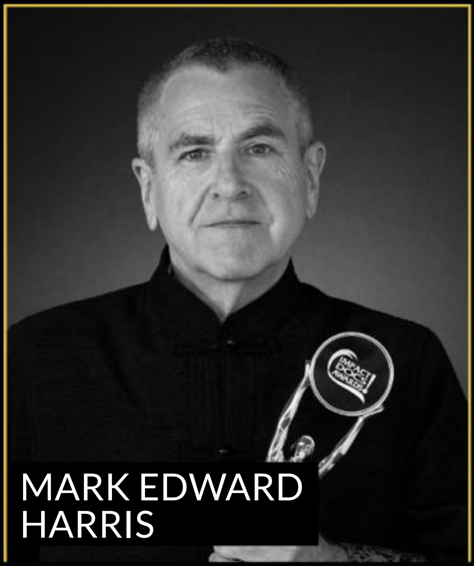

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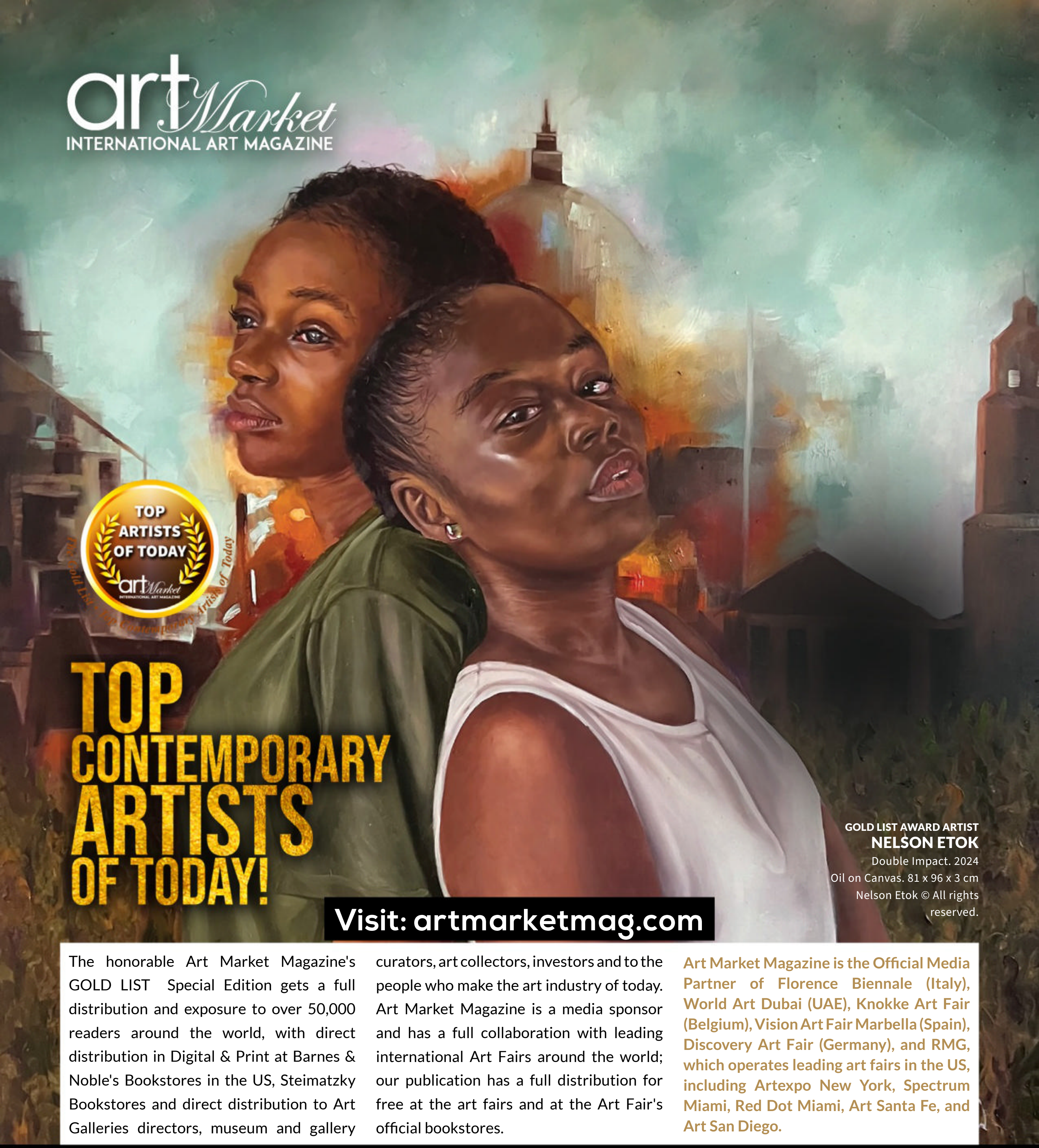

TOP CONTEMPORARY ARTISTS OF TODAY!

GOLD LIST AWARD ARTIST
NELSON ETOK
Double Impact. 2024
Oil on Canvas. 81 x 96 x 3 cm
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The BIG Black&White Issue 2022

Fine Art Photography Magazine
DECEMBER 2019 #63
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AN INTIMATE, EXCLUSIVE INTERVIEW WITH LEGENDARY PHOTOJOURNALIST
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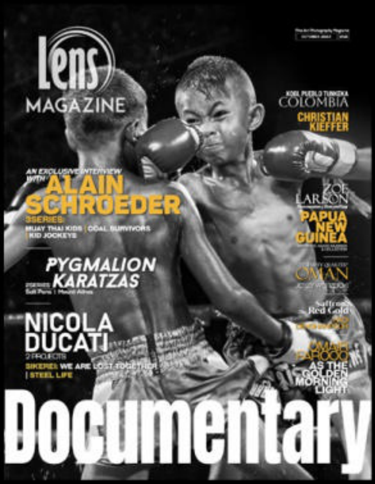
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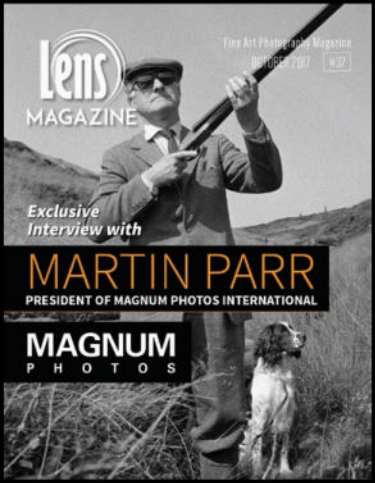
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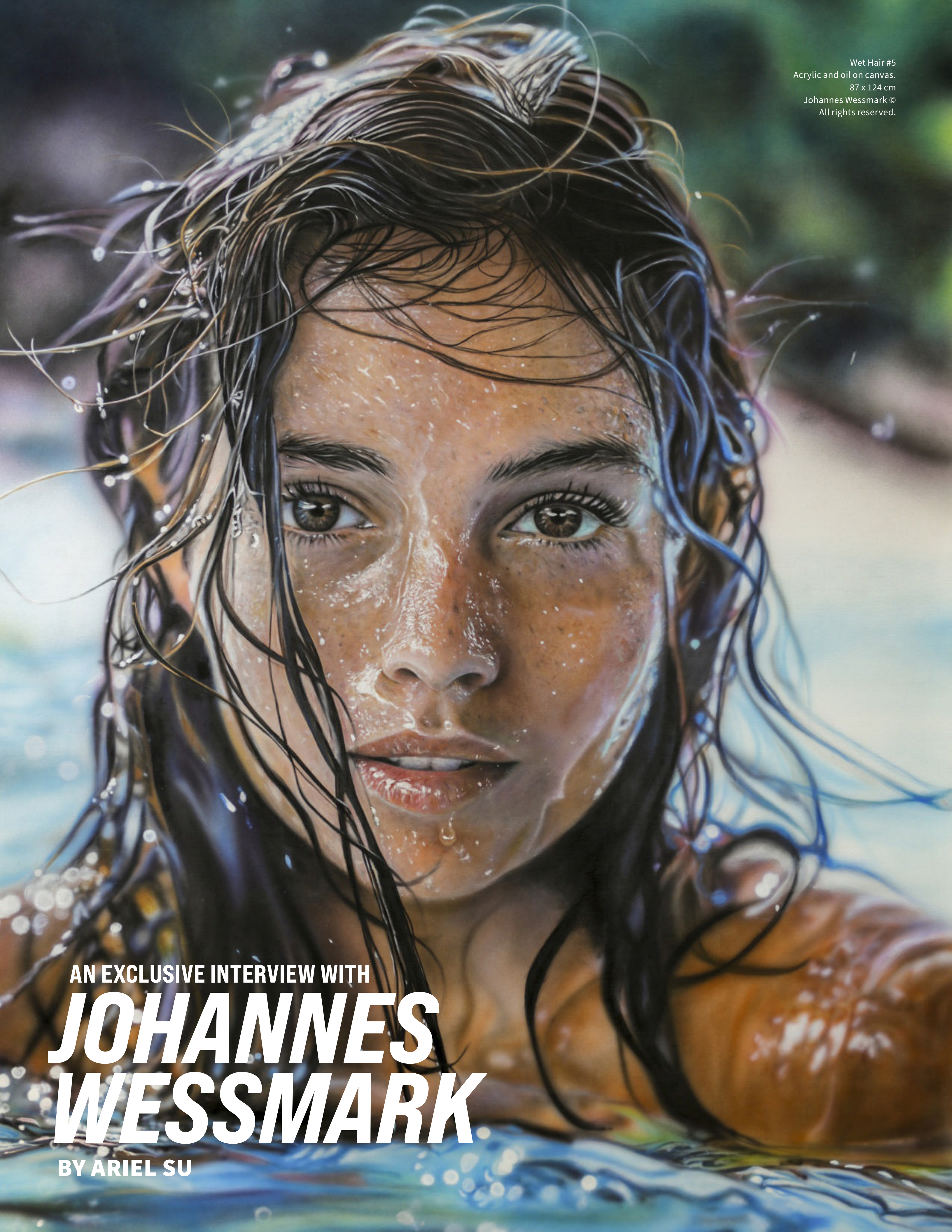
The ARTISTIC *Edition*



Wet Hair #5
Acrylic and oil on canvas.
87 x 124 cm
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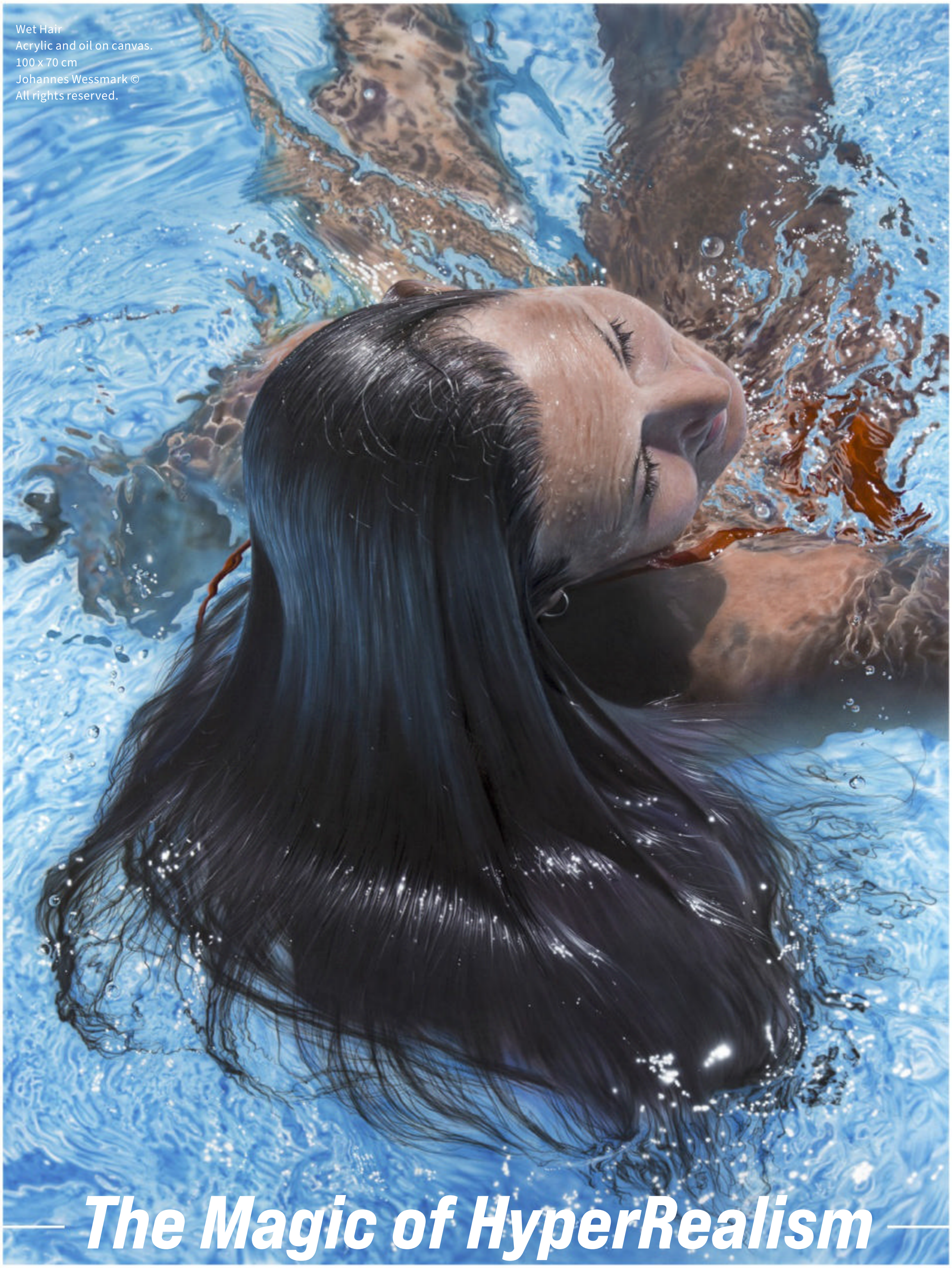
AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU



Wet Hair
Acrylic and oil on canvas.
100 x 70 cm
Johannes Wessmark ©
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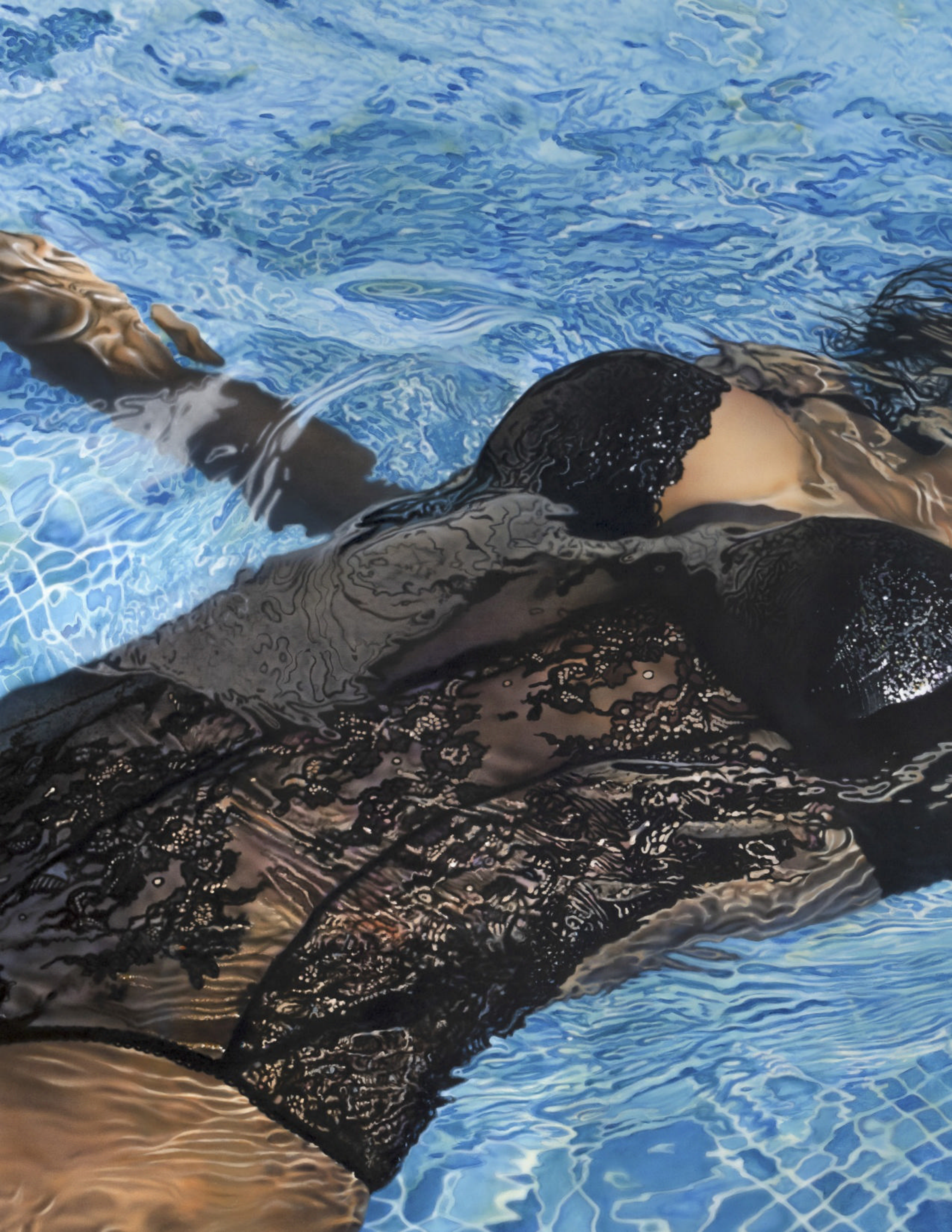
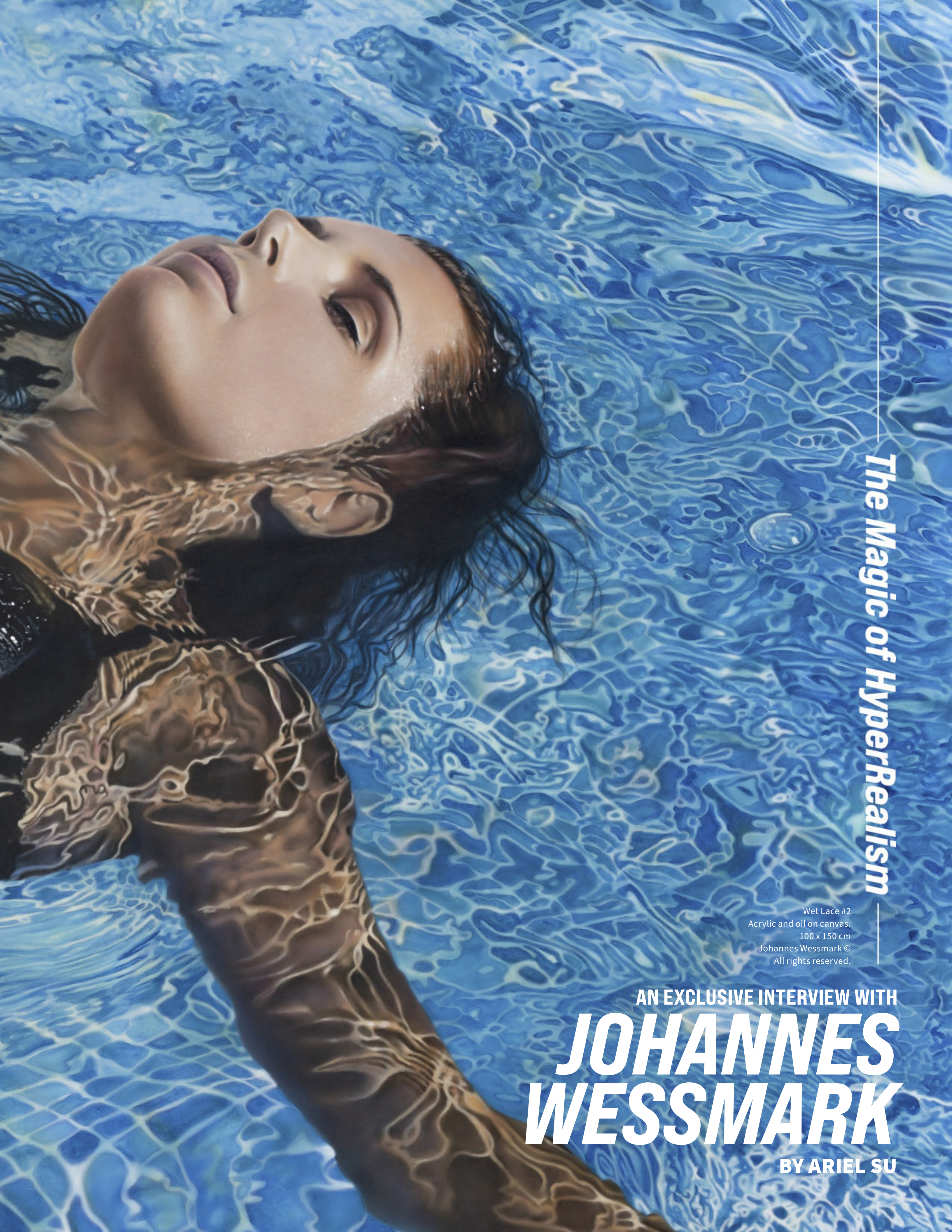
The Magic of HyperRealism

> **AS AN ARTIST, MY MIND IS PERMANENTLY ACTIVE. I OBSERVE MY SURROUNDINGS AND THINK ABOUT HOW I WOULD PAINT THEM. TWO MAIN INFLUENCES HAVE SHAPED MY WORK OVER THE YEARS. FIRST, I'M DRAWN TO DETAILS. I ENJOY EXPLORING THEM AND RECREATING THEM IN MY ART. IT COULD BE A SHADOW'S COLOR OR A CLIFF'S TEXTURE. SOME MAY CALL IT NERDY, BUT IT'S PART OF MY IDENTITY. HOWEVER, DETAILS AREN'T WHAT DRIVES ME TO PAINT. IT'S BEAUTY."**
>
> \- JOHANNES WESSMARK





Wet Lace #2
Acrylic and oil on canvas.
100 x 150 cm
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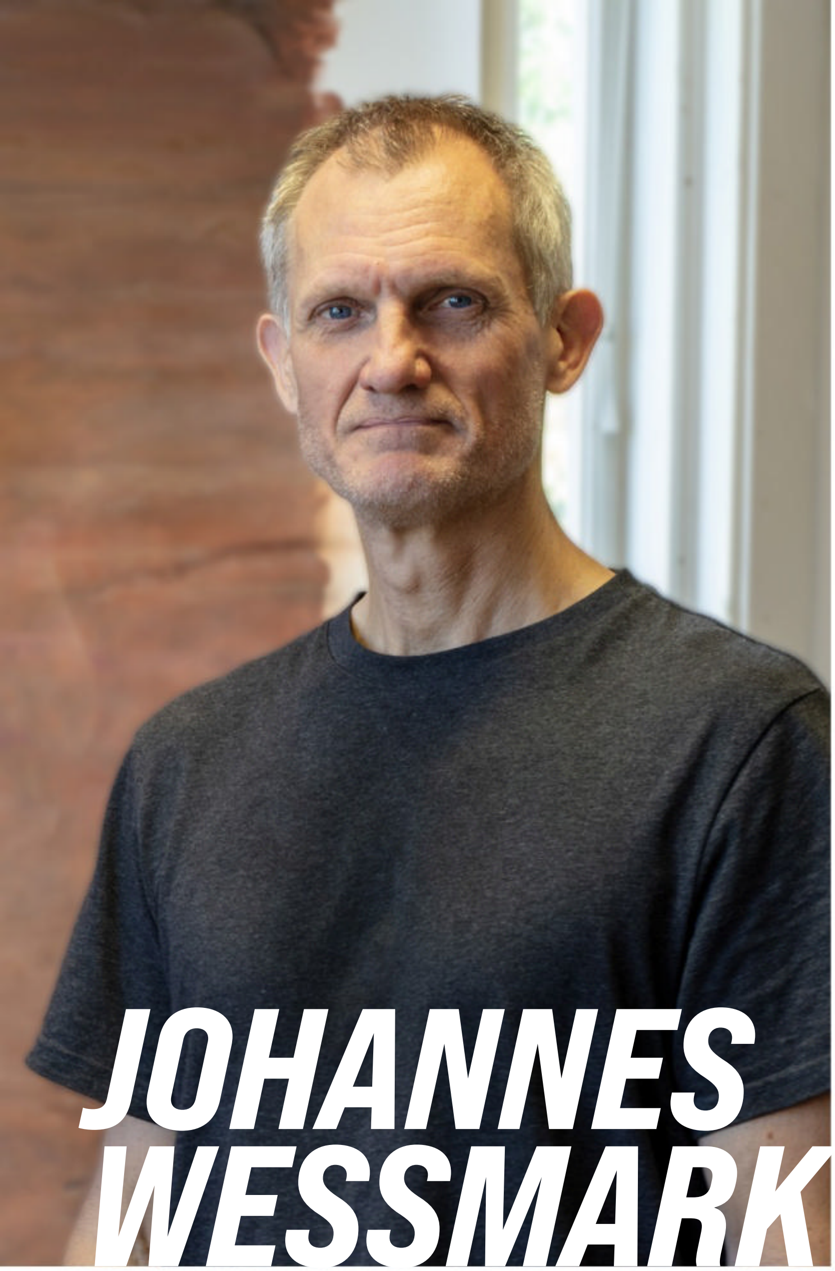
The Magic of HyperRealism

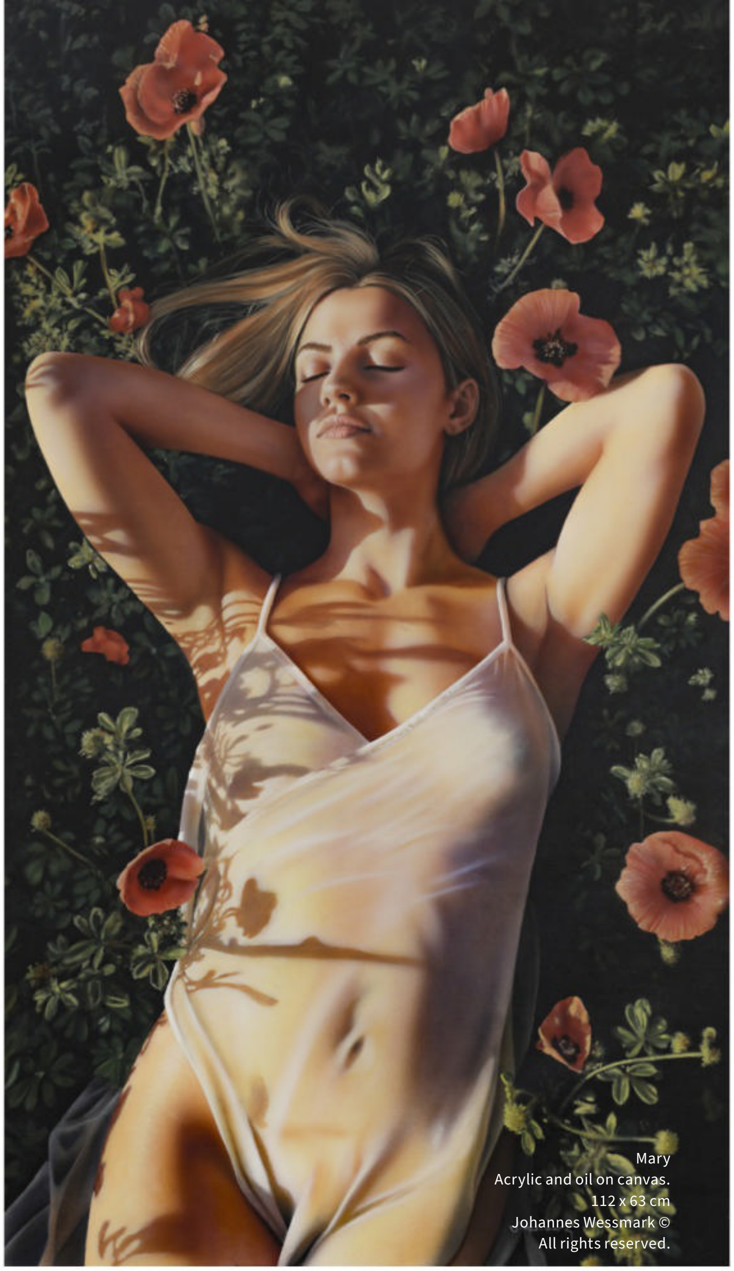
AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU



JOHANNES WESSMARK



Mary
Acrylic and oil on canvas.
112 x 63 cm
Johannes Wessmark ©
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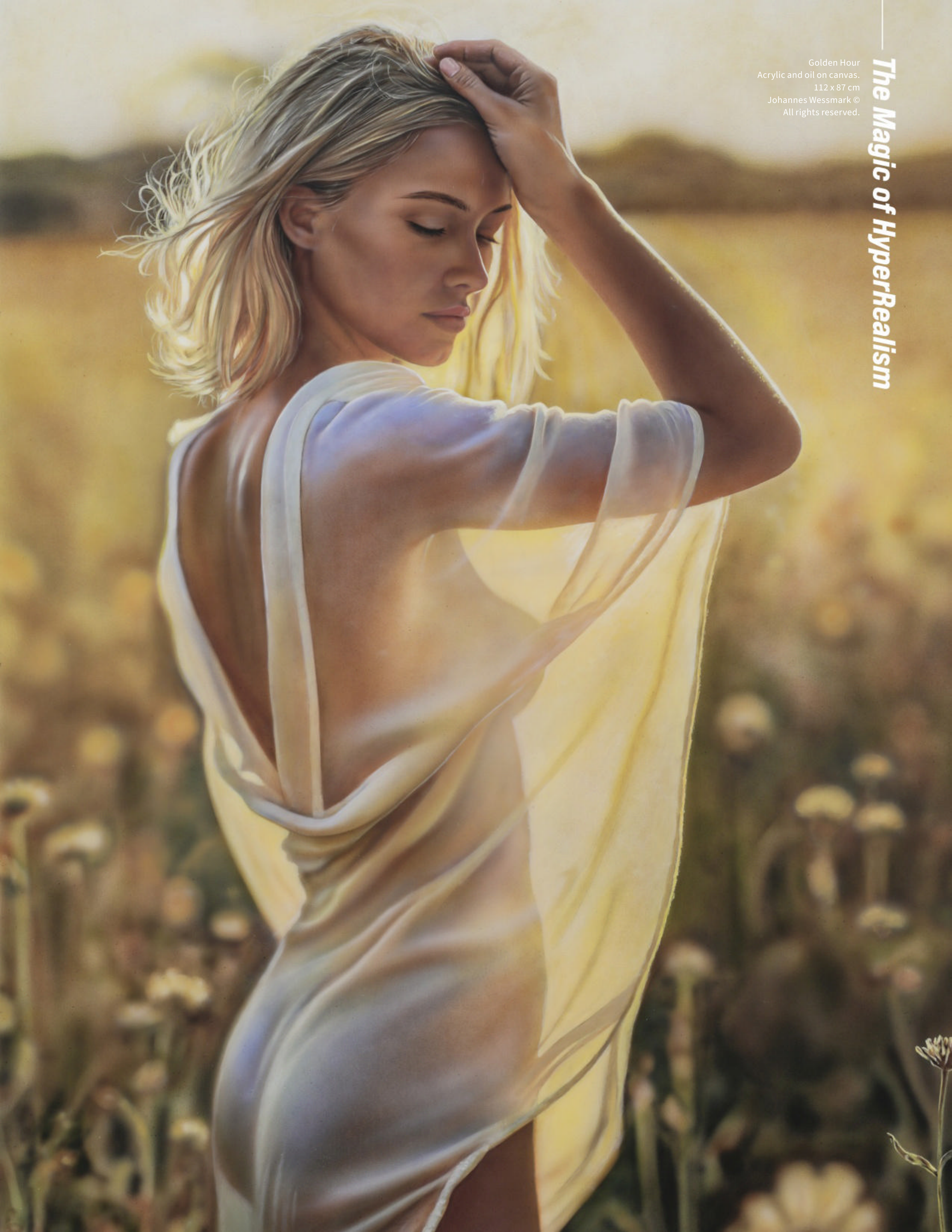
We are thrilled to present an in-depth interview with Johannes Wessmark, an exceptionally talented hyperrealistic artist whose work has captured the attention and admiration of art enthusiasts worldwide over the last fifteen years. With an impressive portfolio of solo and group exhibitions spanning the globe, Wessmark has established himself as a prominent figure in the contemporary art scene.

His breathtaking artworks are housed in an array of esteemed private collections and prestigious museum collections, with highlights including the European Museum of Modern Art in Barcelona, Spain, the Count Ibex Collection in London, United Kingdom, Stockholm Konst, and the Karlstad Municipality in Karlstad, Sweden.

Wessmark's talent has not gone unnoticed. His creations have been featured in numerous international art publications, solidifying his influence and making a profound impact in the art world. As we delve into his creative journey, we uncover the intricacies of his process and the inspiration behind his stunning hyperrealistic pieces. Johannes Wessmark is represented by Plus One Gallery in London and Mash Gallery in Los Angeles.

> **EXPERIENCING BEAUTIFUL THINGS POSITIVELY AFFECTS US ALL. IT COULD BE A STUNNING VIEW OF A BLOOMING MEADOW OR A WOMAN ENJOYING THE SOFT WATER WHILE SWIMMING.**
> **I WANT TO SHARE THAT FEELING OF BEAUTY AND JOY WITH MY VIEWERS. MY GOAL IS TO MAKE THEM PAUSE AND APPRECIATE SOMETHING POSITIVE."**
>
> - JOHANNES WESSMARK



Golden Hour
Acrylic and oil on canvas.
112 x 87 cm
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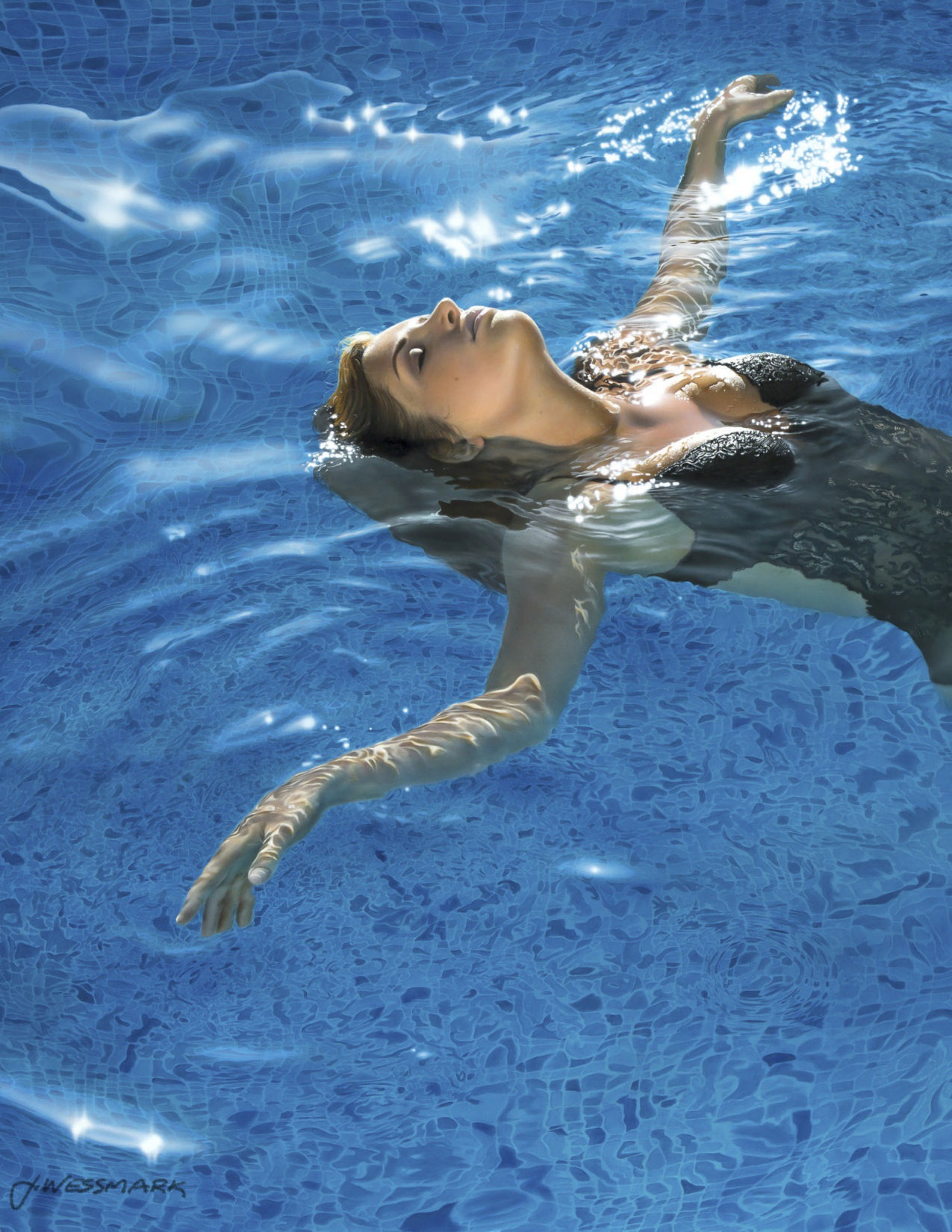
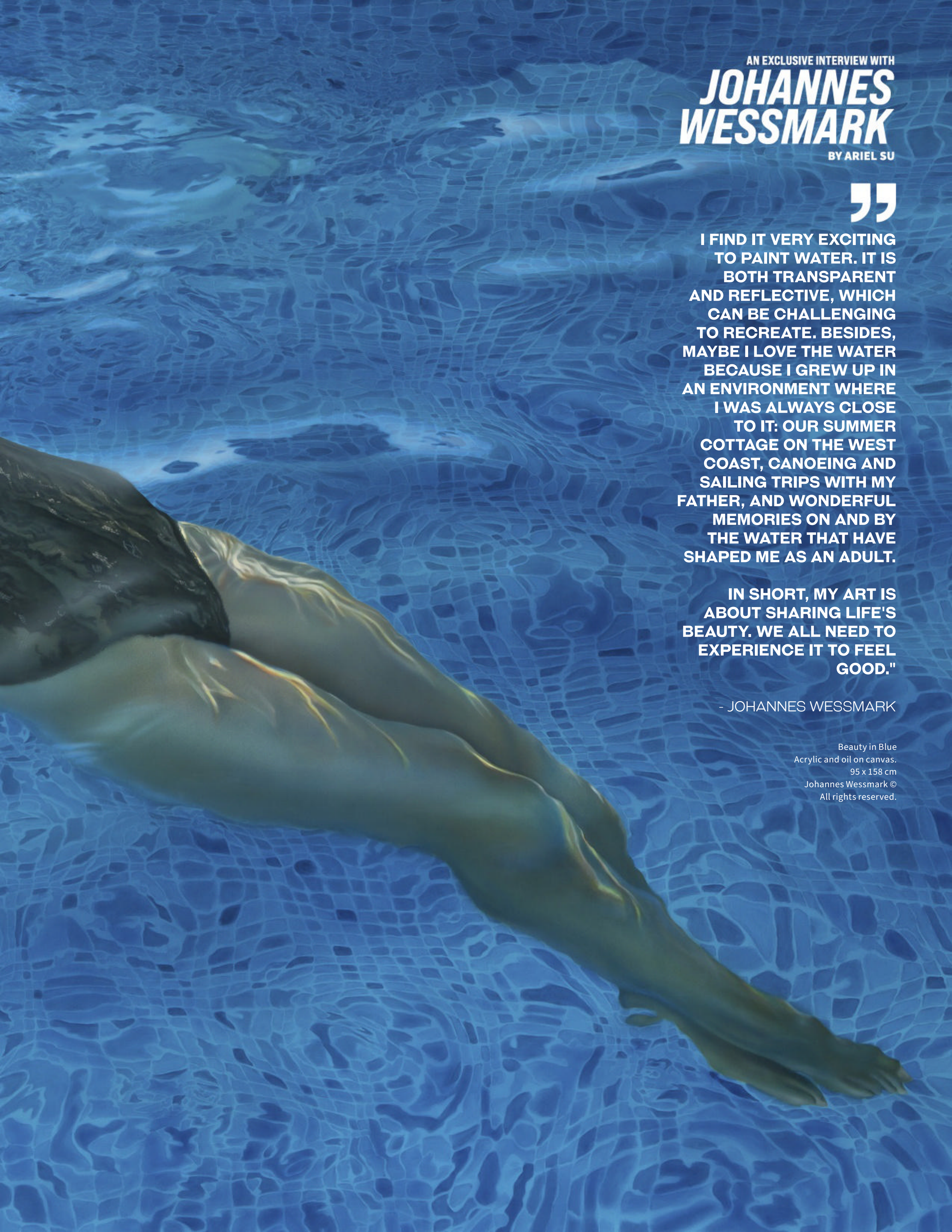


J. WESSMARK

AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU



> I FIND IT VERY EXCITING TO PAINT WATER. IT IS BOTH TRANSPARENT AND REFLECTIVE, WHICH CAN BE CHALLENGING TO RECREATE. BESIDES, MAYBE I LOVE THE WATER BECAUSE I GREW UP IN AN ENVIRONMENT WHERE I WAS ALWAYS CLOSE TO IT: OUR SUMMER COTTAGE ON THE WEST COAST, CANOEING AND SAILING TRIPS WITH MY FATHER, AND WONDERFUL MEMORIES ON AND BY THE WATER THAT HAVE SHAPED ME AS AN ADULT.
>
> IN SHORT, MY ART IS ABOUT SHARING LIFE'S BEAUTY. WE ALL NEED TO EXPERIENCE IT TO FEEL GOOD."
>
> - JOHANNES WESSMARK

Beauty in Blue
Acrylic and oil on canvas.
95 x 158 cm
Johannes Wessmark ©
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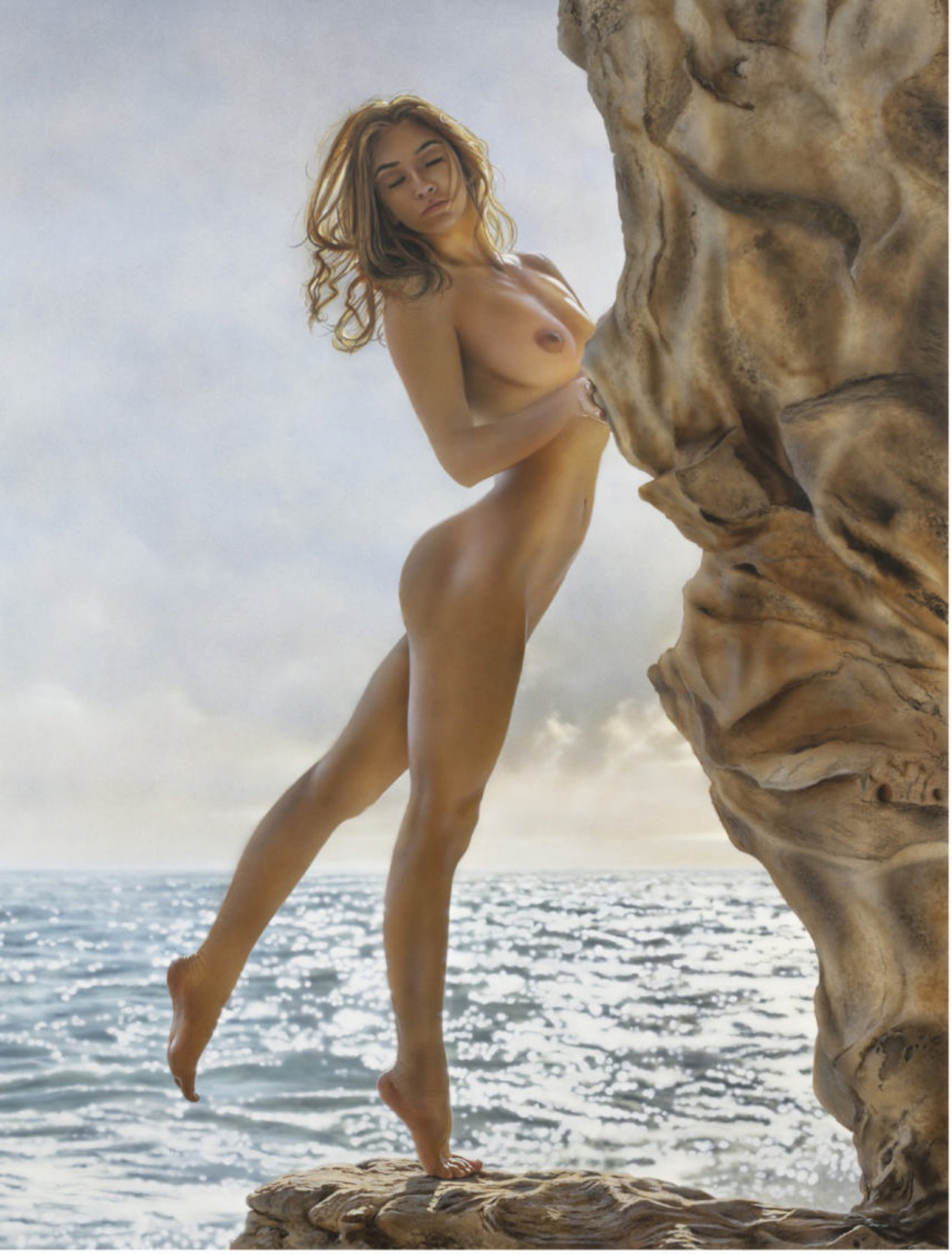

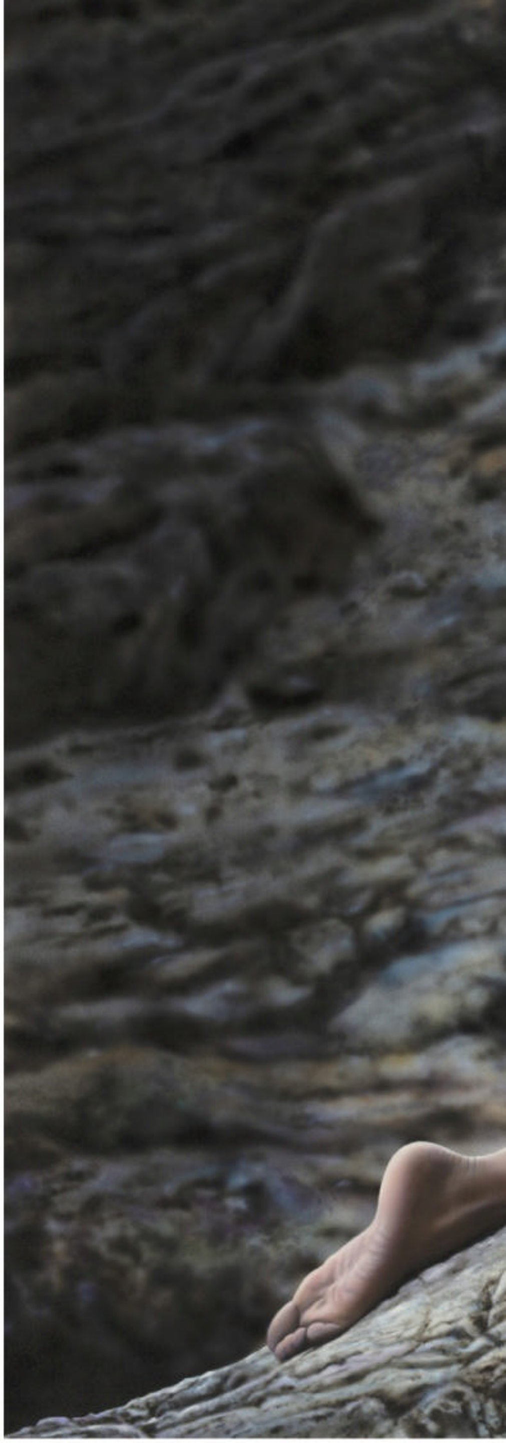

AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU

Top: Cadi on Toe
Acrylic and pencil on
paper. 90 x 50 cm
Johannes Wessmark ©
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Right Page:
Soft and Hard
Acrylic and oil on canvas.
65 x 95 cm
Johannes Wessmark ©
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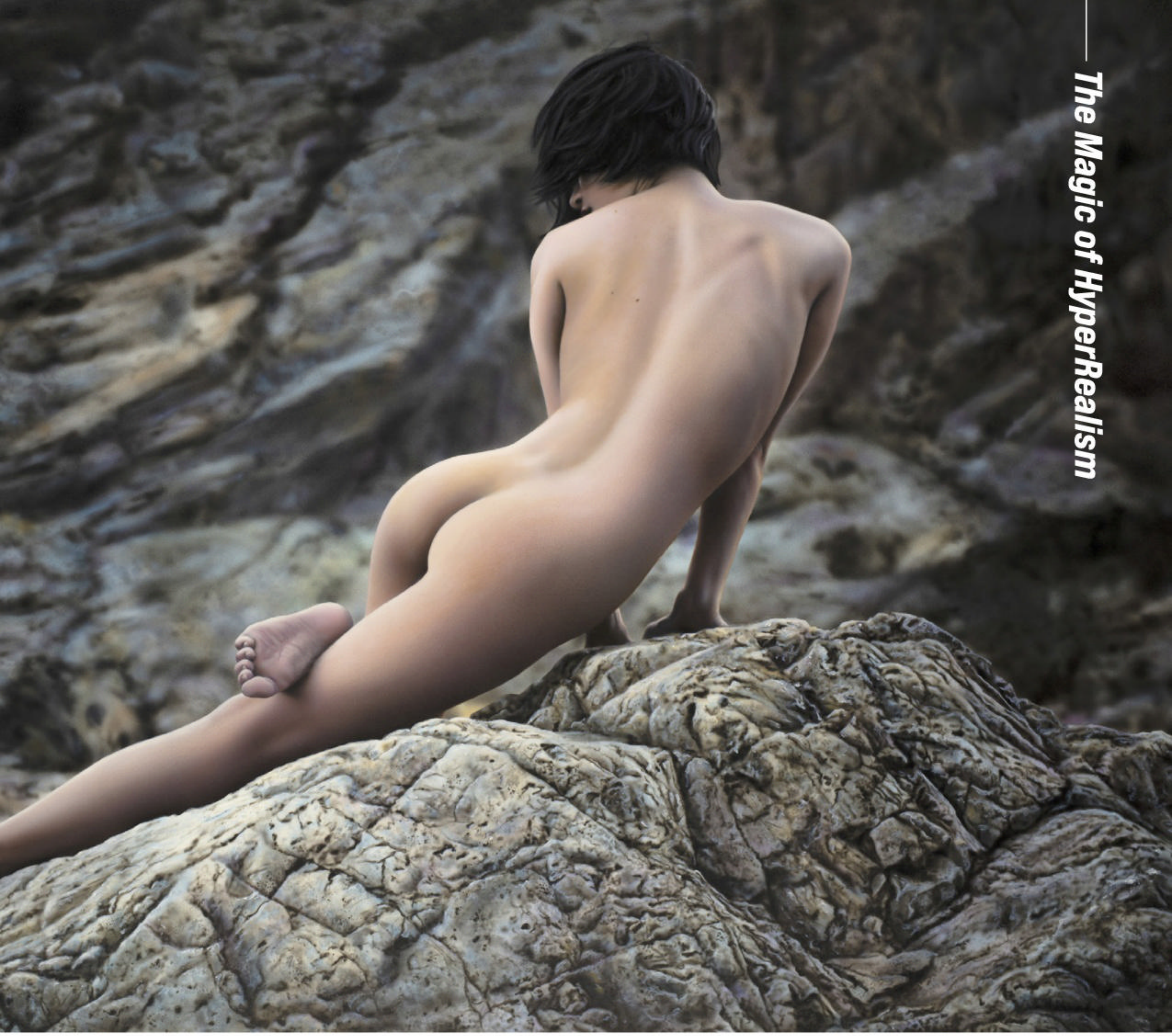
ART MARKET MAGAZINE: **Thank you, Johannes. It's a pleasure to feature this interview and showcase your outstanding large-scale hyperrealistic painting. We were overwhelmed by your high-quality technique. Where did you gain these skills? Where did the passion for art come from?**

JOHANNES WESSMARK: Thank you for this interview and for featuring my art.

I have always been fascinated with realistic art. As a child, I drew more complexly and detailedly than other children my age, so part of it is innate.

My mother saw my interest and supported me with tools and materials. I got good grades at school, and my art teacher encouraged me to continue.

So, I had a good punch already from the start. When I, at age 30, discovered that hyperrealism is an



art genre, I felt like I had found a "home" in the art world. This discovery was inspiring, and my passion grew even stronger.

ART MARKET MAGAZINE: **You have worked in advertising and computer graphics illustration for 15 years. What made you shift your life to the art world and develop your artistic style? What did the first years of the art journey look like?**

JOHANNES WESSMARK: As a freelance illustrator, you don't have much freedom to create what your heart tells you, but you are pretty locked into your client. When I reached a point in life where I could do pretty much whatever I wanted, I took the big leap I had always dreamed of. I closed the company and started painting my own art.

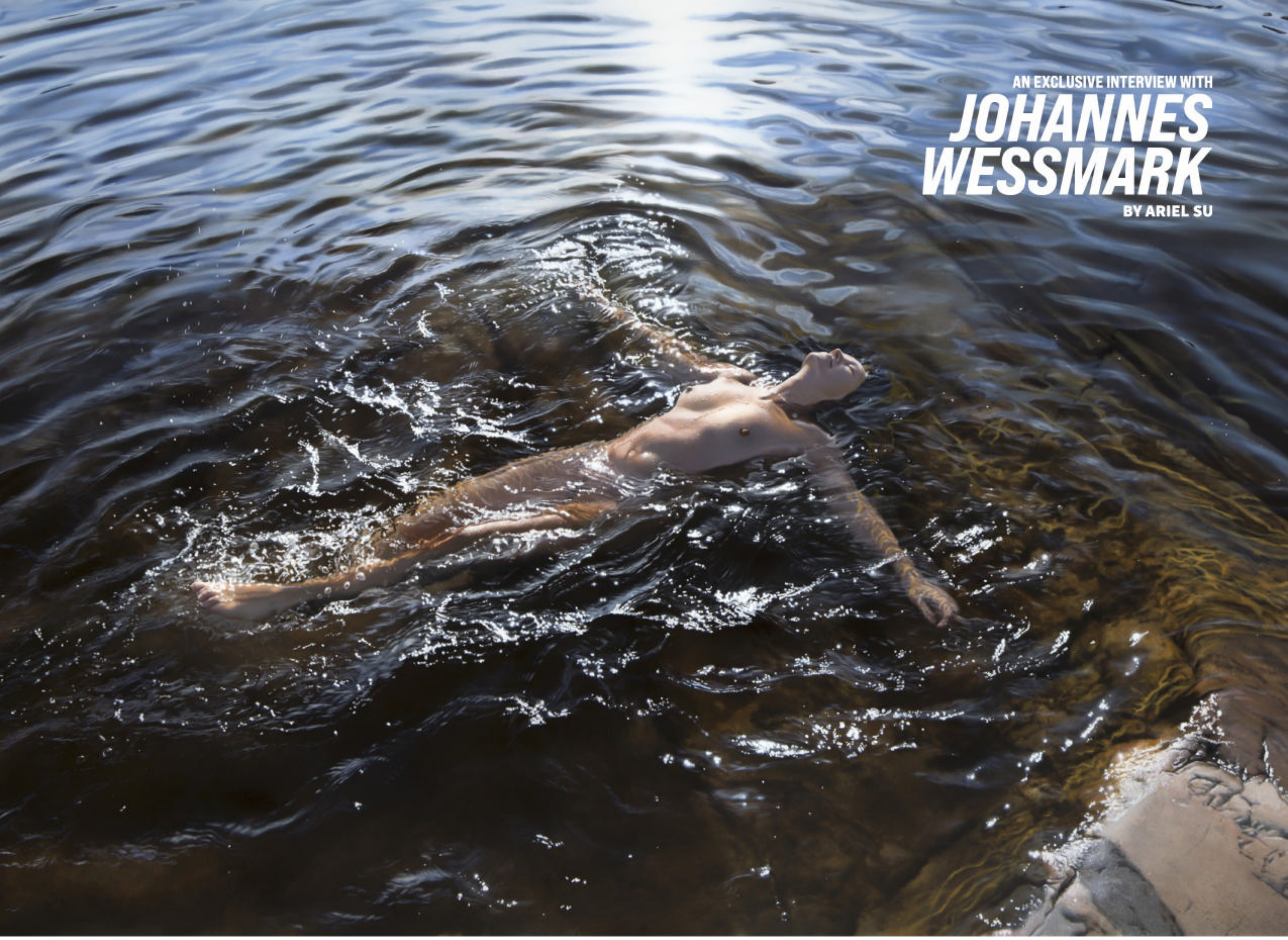
The beginning was scary and exciting at the same time, with a lot of work and almost no money. But I was determined to pursue my dream and kept fighting, which has finally paid off.

ART MARKET MAGAZINE: **Looking back on your 15 years in the advertising world, what advantages did you receive that serve you well in the art world today?**

AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU



JOHANNES WESSMARK: As a freelancer and self-employed person, you learn early on to work a lot and stay up late. This is something that I have benefited from as an artist. But the difference now is that I don't want to go to bed even if it's late at night.

Another thing I learned as an advertising illustrator, where realism was important, was to understand why things look the way they do. Why are shadows often bluer outdoors than indoors? How does light bounce off a rough surface compared to a glossy one? What makes a painting look more like a photograph than a painting? I learned a lot of that knowledge about what makes an image look more realistic as an illustrator.

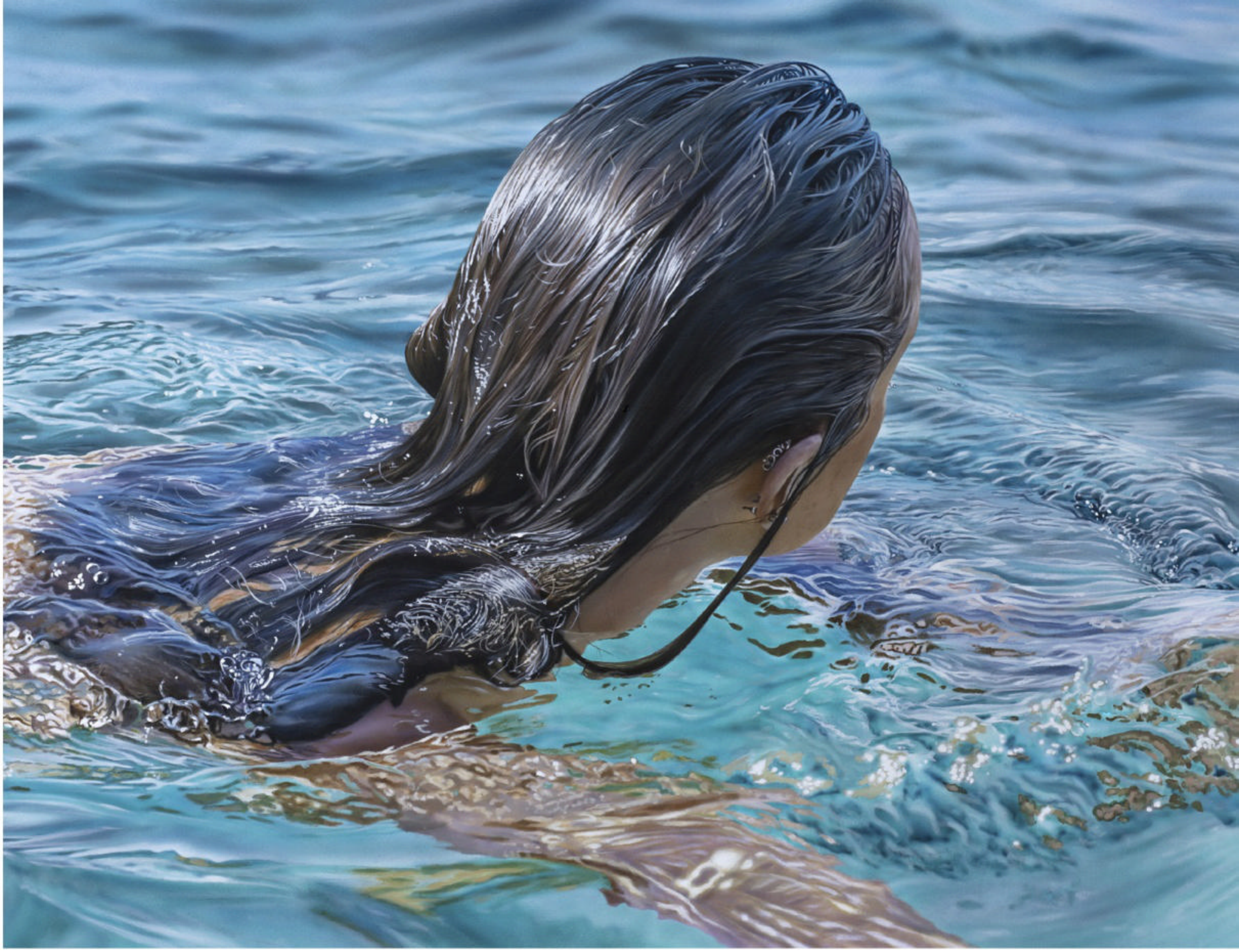
ART MARKET MAGAZINE: **Your website features a range of fields and topics, all made in fantastic hyperrealism, from Landscapes to Animals and Figurative styles focusing on water, which I see as the most impressive. Which topic is your favorite, one that you feel has a complete flow and enjoyment when you paint?**

JOHANNES WESSMARK: I like figurative painting the most. I have painted many other motifs over the years, but I always come back to the human body, which I find fascinating to paint.

Also, most of the models I have painted are photographed by myself, and working with a model is very nice because one can create together. We discuss poses, light, props, environment, and so on. Afterward, we discuss and choose among all the photos that I take. A photoshoot with a model who loves art is always nice.

ART MARKET MAGAZINE: **In one of your past interviews, you mentioned, "Water is a subject matter that has followed me for many years." Can you share your experience with water and your intense passion for expressing it?**

JOHANNES WESSMARK: I find it very exciting to paint water. It is both transparent and reflective, which can be challenging to recreate. Besides, maybe I love the water



because I grew up in an environment where I was always close to it: our summer cottage on the West Coast, canoeing and sailing trips with my father, and wonderful memories on and by the water that have shaped me as an adult.

My absolute favorite subject is combining the two: people in water. This also reflects the enjoyment and pleasure I try to convey in my art.

ART MARKET MAGAZINE:

How do you gain this high technique? Some artists start their painting on a black background, some divide the canvas into a grid of squares, and some even use a screen featuring the photograph. Can you describe your technique?

JOHANNES WESSMARK:

I use specific working methods to strive for a highly realistic result. Some of them I learned from my colleagues and some I developed myself.

For starters, I print my reference photo in full size. This makes finding the correct proportions and shapes easier when sketching my subject. Secondly, I always start by painting large areas, such as backgrounds, with an airbrush. It is a tool that can cover a lot in a fairly short time and, at the same time, give a very smooth and soft surface. When I want to get down to the detail level, I switch to traditional brushes and acrylic or oil paint if I paint on canvas.

> "I DEVELOPED A SPECIFIC METHOD TO PAINT IN A HIGHLY REALISTIC STYLE. I USE SPECIAL TOOLS AND TECHNIQUES TO CREATE REALISTIC WORKS. FOR EXAMPLE, I ALWAYS PRINT MY REFERENCE PHOTOS AT FULL SIZE. THIS HELPS ME FIND THE RIGHT PERSPECTIVE AND PLACE DETAILS ACCURATELY."
>
> - JOHANNES WESSMARK

Left Page:
Swimming at the cliffs
Acrylic and oil on canvas.
82 x 116 cm
Johannes Wessmark ©
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Top:
Wet Hair #2
Acrylic and oil on canvas.
50 x 65 cm
Johannes Wessmark ©
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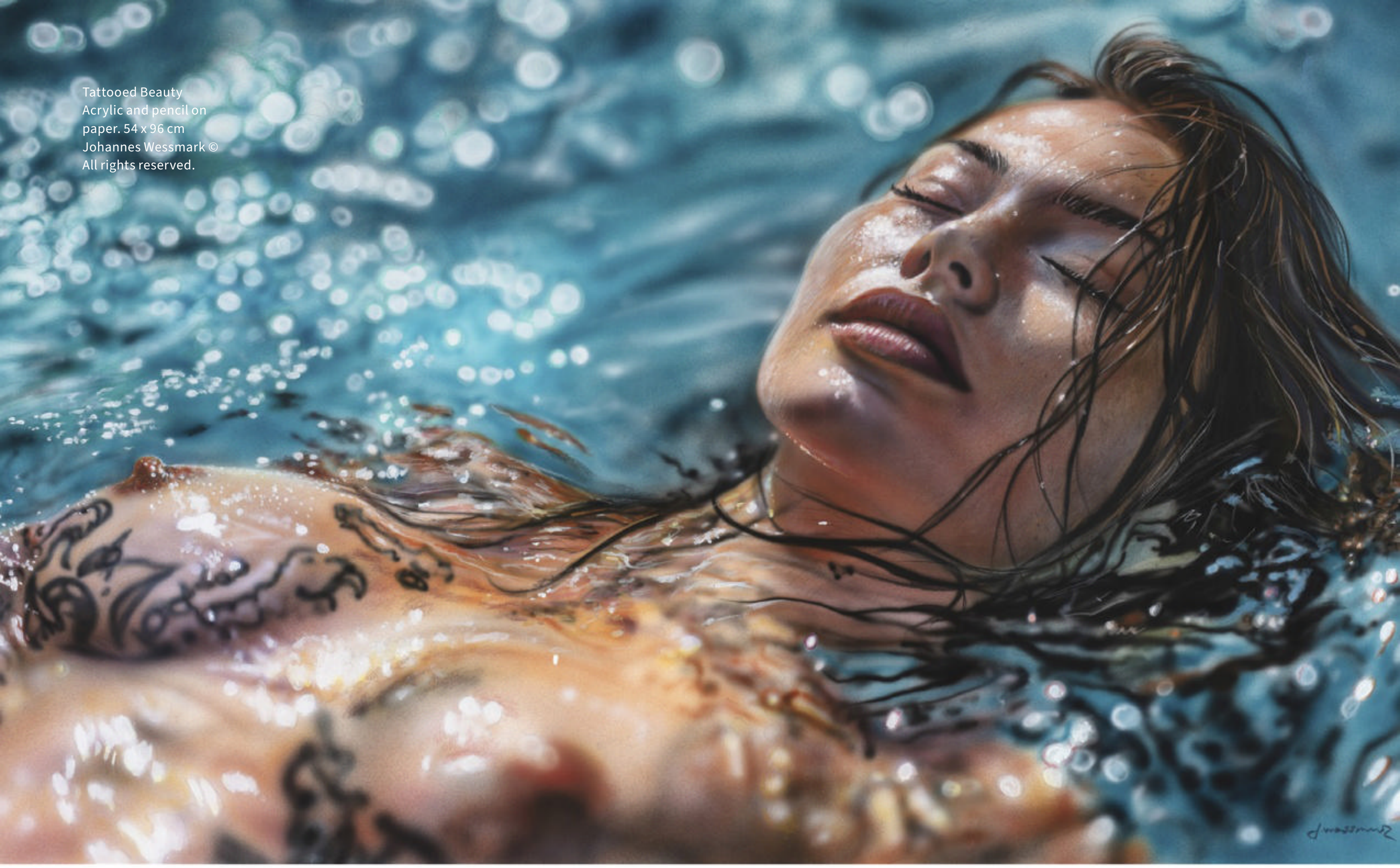

Tattooed Beauty
Acrylic and pencil on
paper. 54 x 96 cm
Johannes Wessmark ©
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> **AT THE START, I USE AN AIRBRUSH FOR LARGER AREAS. IT'S ALSO GREAT FOR PAINTING BLURRY, OUT-OF-FOCUS AREAS. ONCE THE AIRBRUSH WORK IS COMPLETE, I SWITCH TO TRADITIONAL BRUSHES FOR DETAILS. I USUALLY USE ACRYLICS, BUT FOR PORTRAITS, I PREFER OILS. THEY DRY SLOWER, ALLOWING ME MORE TIME TO PERFECT FINE FEATURES."** - JOHANNES WESSMARK

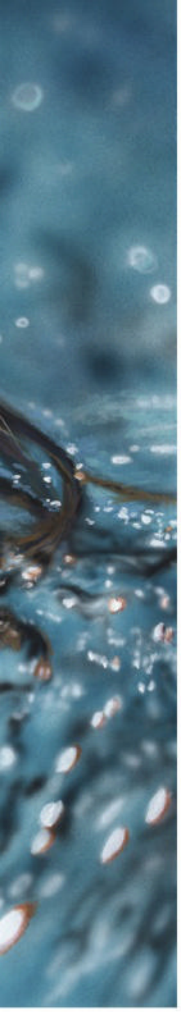
When painting on paper, I like to combine airbrushed acrylic with colored pencils, which works very well on paper.
Another difficulty can be finding the exact colors. That's when my reference photo comes in handy. With it taped to the painting right next to, or even on top of, the area I'm painting, I can see very clearly if the colors match.
Then you learn how to adjust things that didn't turn out well, why it's sometimes good to make mistakes, how to paint with stencils, how to paint skin and hair, etc.
After painting realism for over 40 years, I have learned many great technical solutions, but if I were to tell you about everything, this interview would be far too long...

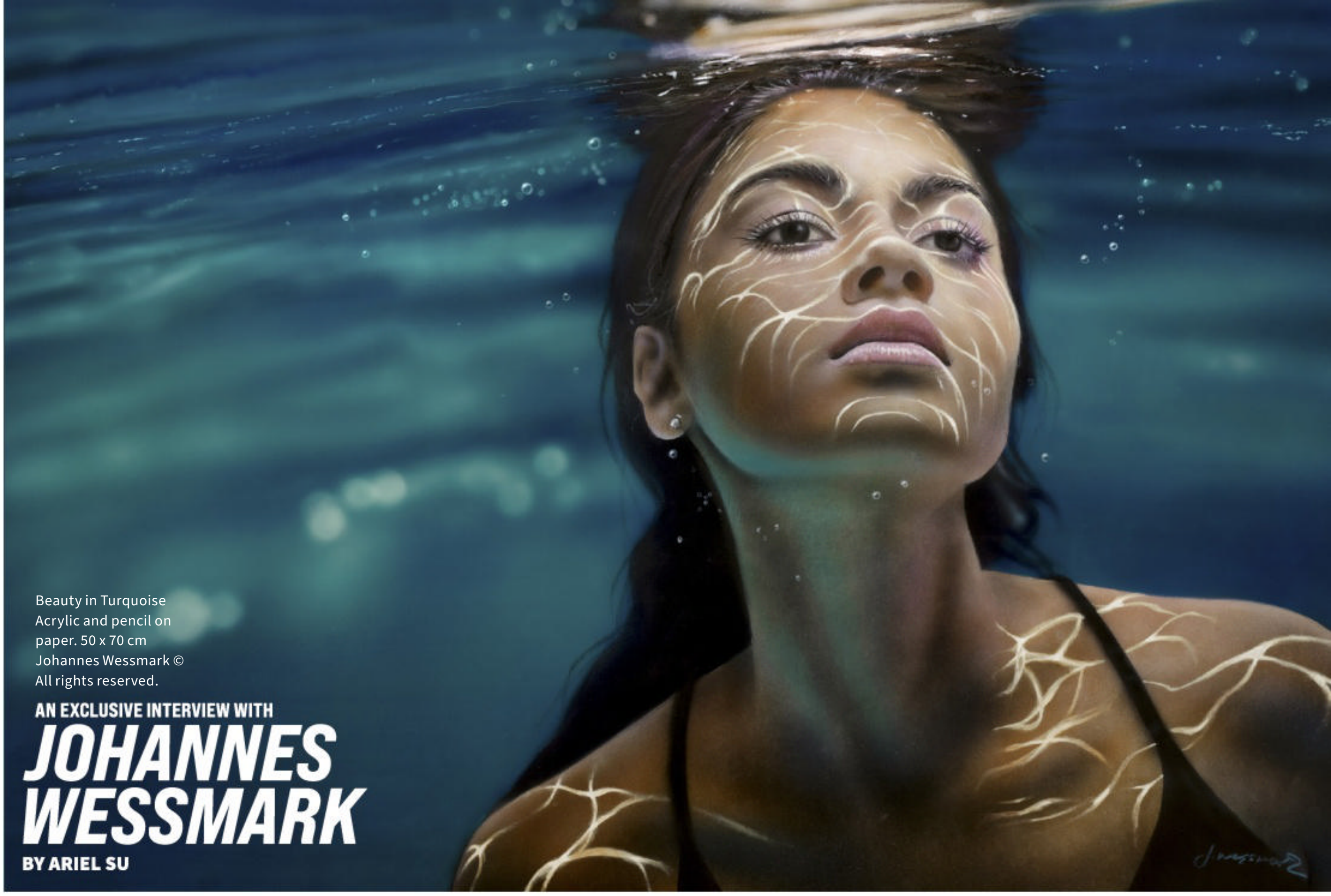
ART MARKET MAGAZINE: **How long does it take to create each artwork?**

JOHANNES WESSMARK: It varies greatly depending on how complicated and detailed the motif is. The size of the paintings naturally affects working time, but it is just as much about the level of detail.
A simple painting with a solid background usually takes 3-5 days. Larger paintings with detailed backgrounds can take up to 3-4 weeks.

ART MARKET MAGAZINE: **What reactions do you receive from visitors and viewers of your exhibitions? Is there a particular response that genuinely touched your heart?**

JOHANNES WESSMARK: I once had an exhibition, and a couple of visitors came in and started with, "We just have to see this photo exhibition."
It's obviously a compliment, but it's even more fun when the visitors realize they're looking at paintings.
However, the comments that touch me the most are probably from someone who is emotionally affected.
It can be joy, sadness, memories, feelings—anything that





Beauty in Turquoise
Acrylic and pencil on
paper. 50 x 70 cm
Johannes Wessmark ©
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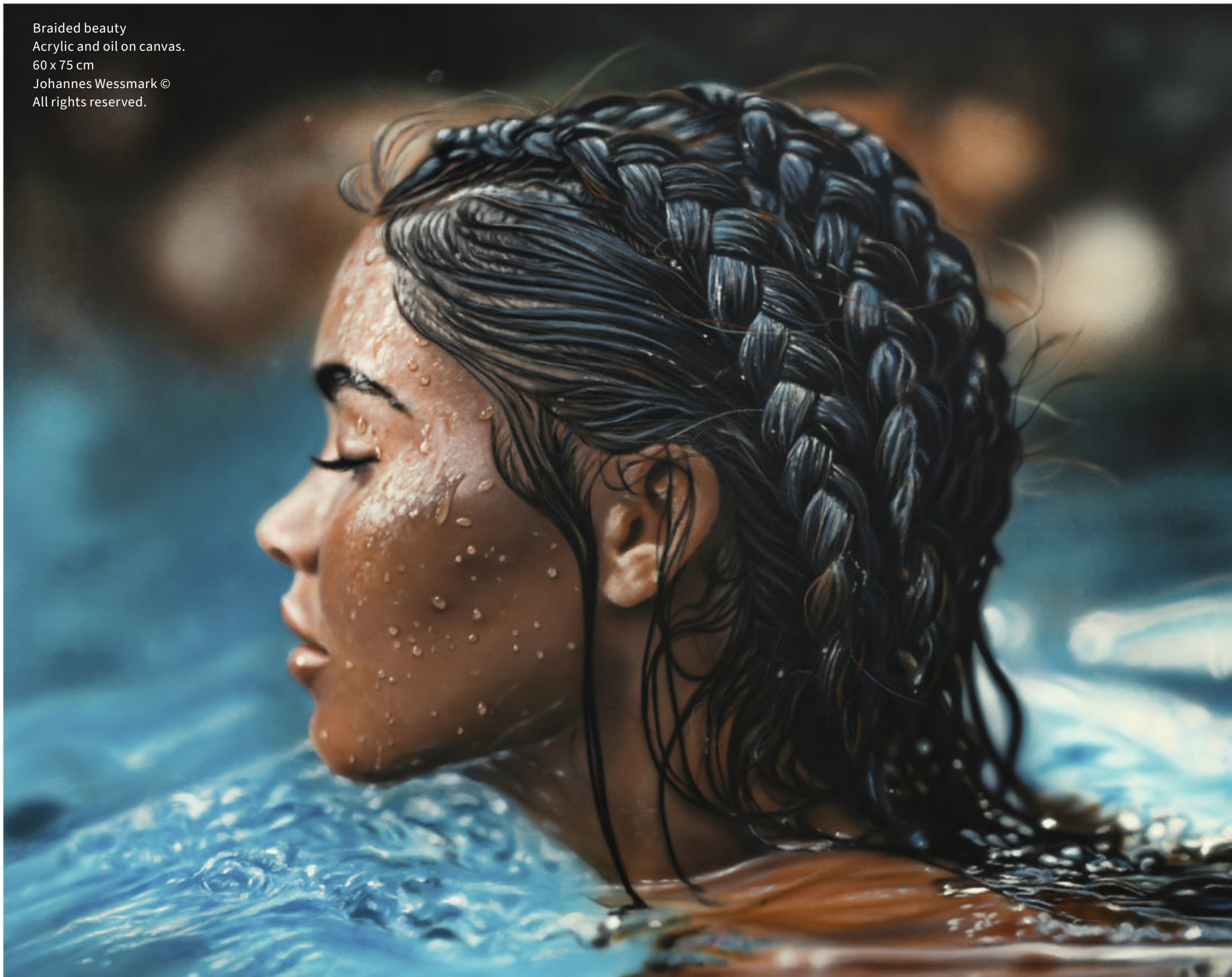
AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU



Braided beauty
Acrylic and oil on canvas.
60 x 75 cm
Johannes Wessmark ©
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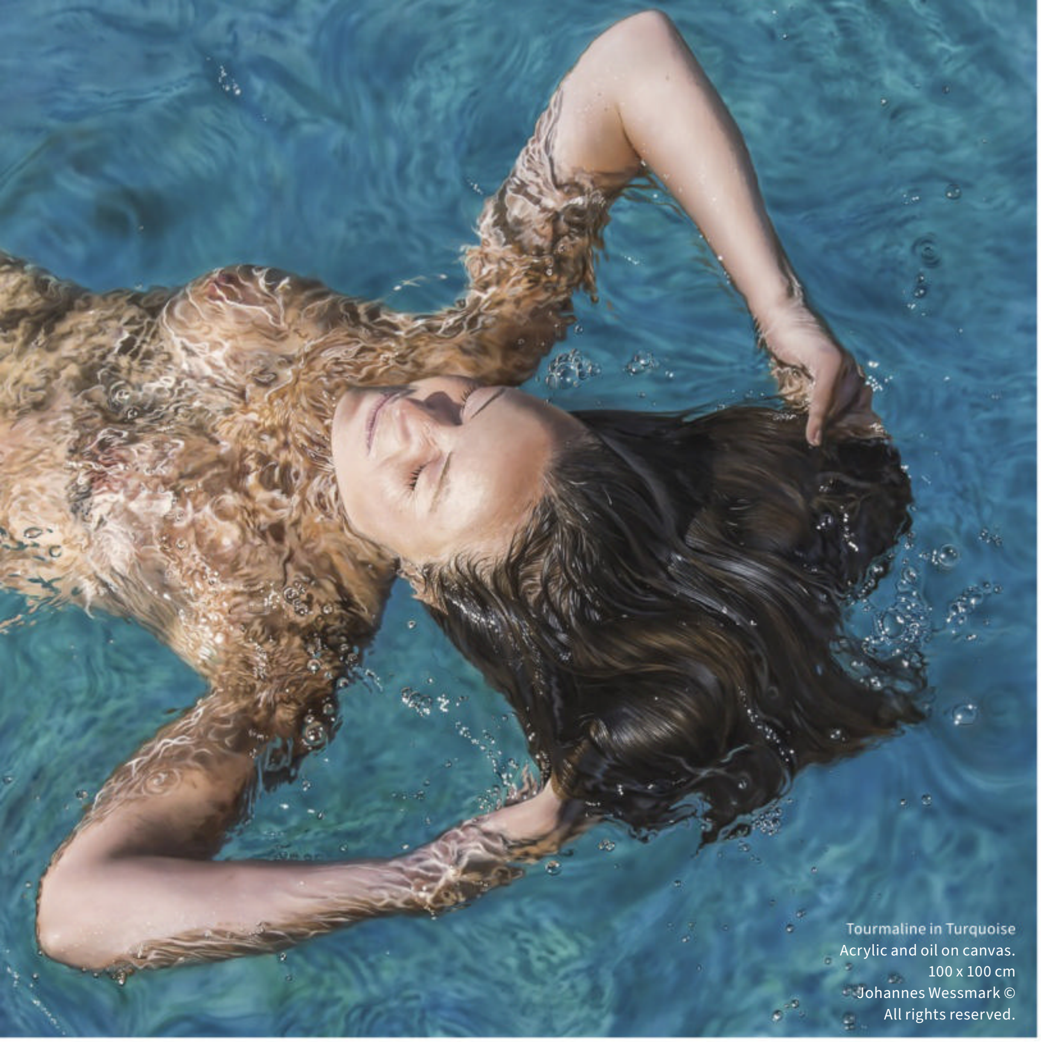

Tourmaline in Turquoise
Acrylic and oil on canvas.
100 x 100 cm
Johannes Wessmark ©
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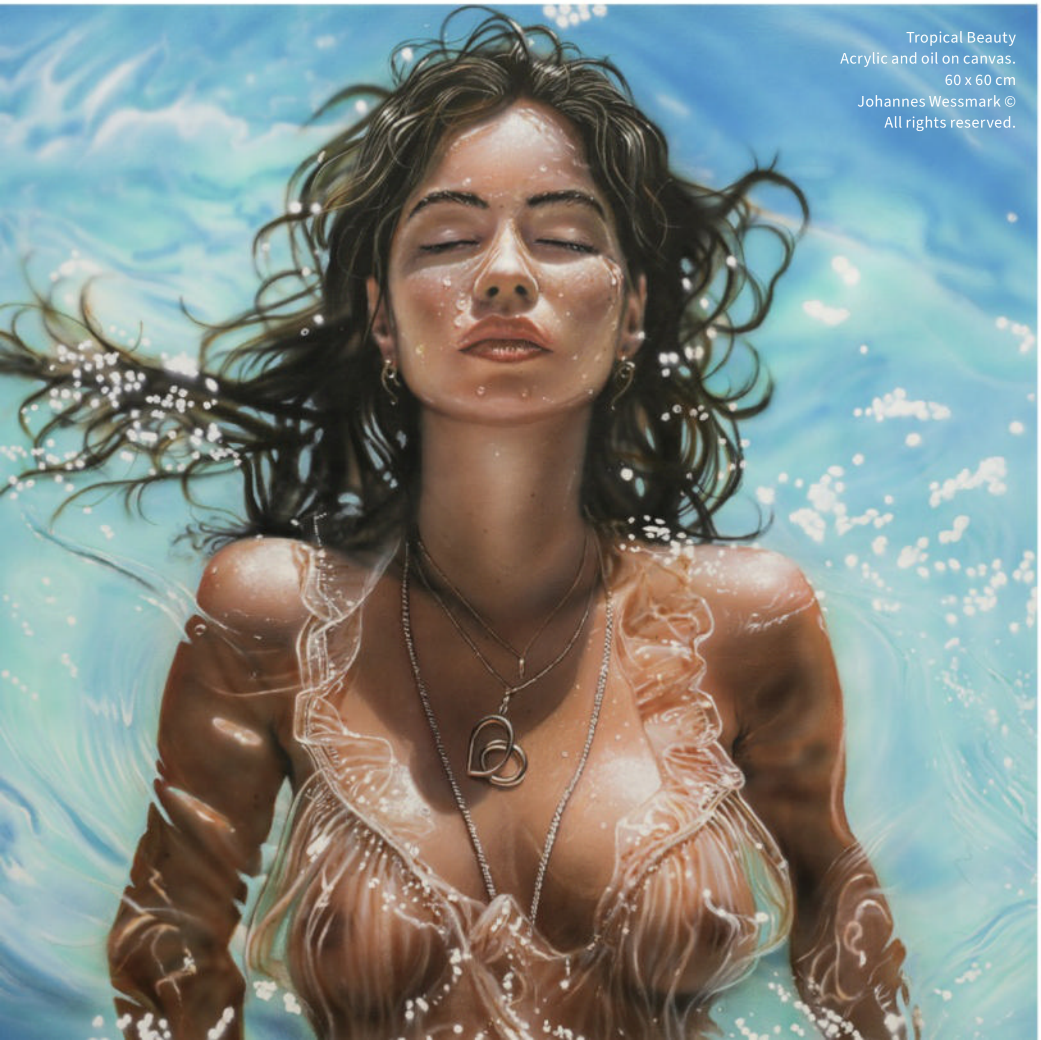

Tropical Beauty
Acrylic and oil on canvas.
60 x 60 cm
Johannes Wessmark ©
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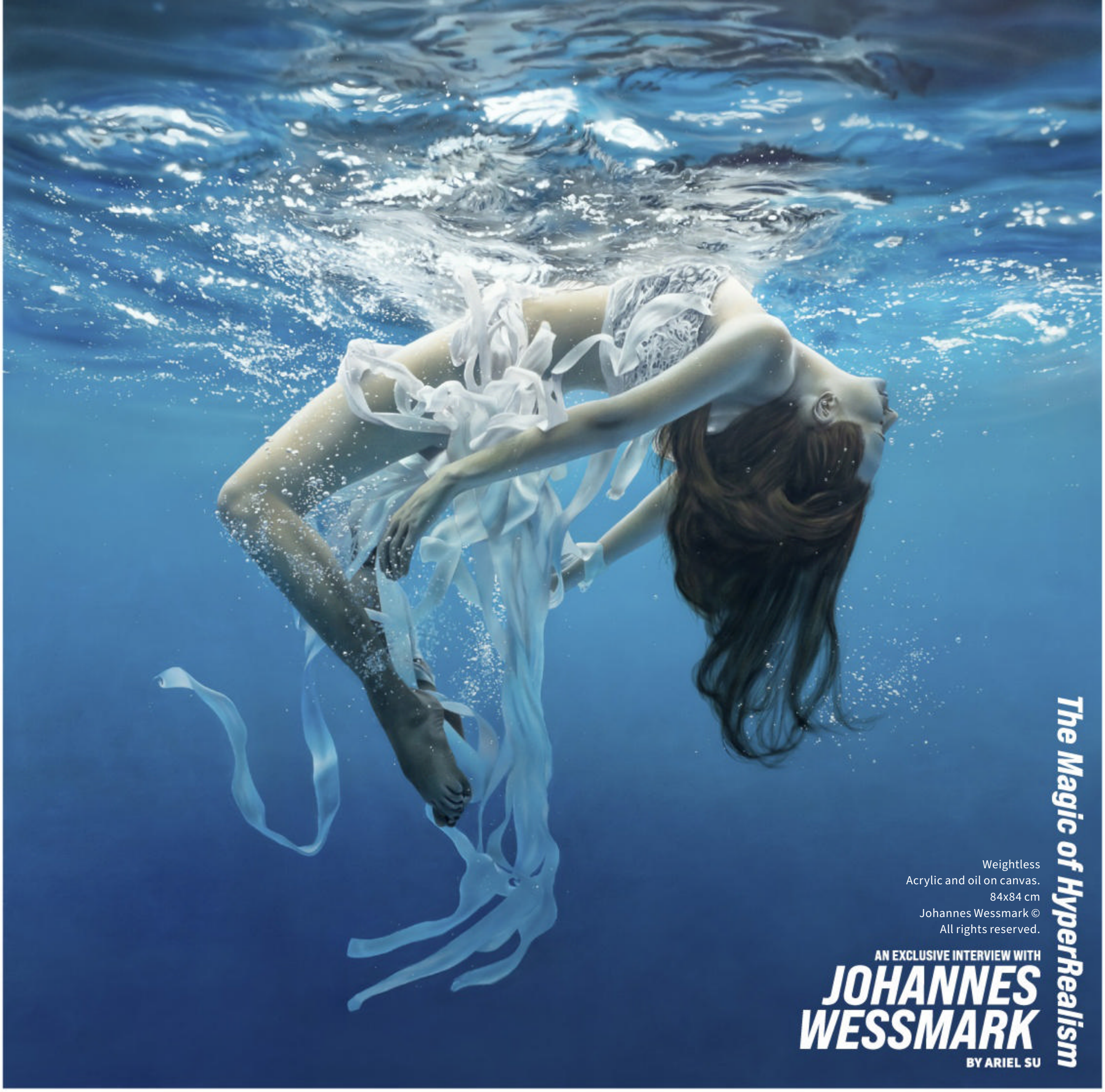
is drawn out of the visitor's life that I happened to awaken. Sometimes, the visitor doesn't say anything but just walks around and looks at my art for a long, long time, concluding by saying, **"I just have to buy this painting."** That's also a nice comment.

ART MARKET MAGAZINE: **Your art is exhibited worldwide in prestigious galleries and art fairs. The list of solo and group exhibitions you have presented since 2006 is extensive. Just last year, in 2024, you exhibited at the 25th anniversary of Artelibre Gallery in the European Museum of Modern Art, Barcelona and Madrid. Did you reach your goal in your artistic journey? What do you wish for yourself in the coming years?**

JOHANNES WESSMARK: As your career progresses, you constantly create new, higher goals, so you always have something more to strive for. However, the goal I have longed for the most over the years is to work full-time with only art and no extra work, so I have achieved my biggest goal.
For the near future, I currently work with only two art galleries. They are good, but in today's tough art world, you need more channels to sell your art.
I hope to contact an art gallery that likes my figurative and/or landscape paintings to start a collaboration. Within the next few years, my biggest dream is to become so successful that my wife can quit her job and I can afford to buy her a pool or an apartment in Spain :)



Weightless
Acrylic and oil on canvas.
84x84 cm
Johannes Wessmark ©
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AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU

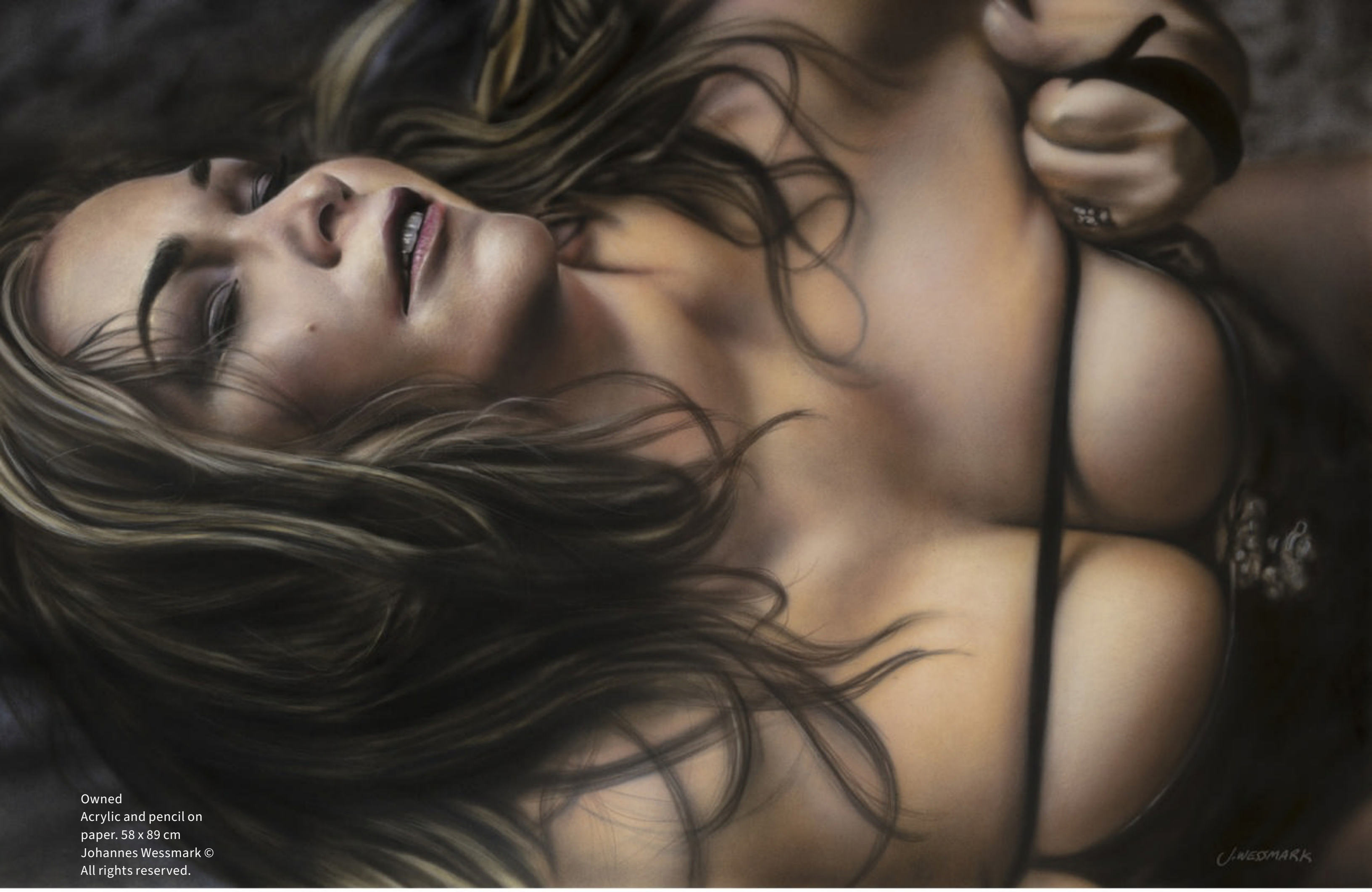
The Magic of HyperRealism

ART MARKET MAGAZINE: **Many talented artists have graduated from academic studies and cannot sustain and develop in the art field. From your successful journey that you have evolved since 2006, what advice can you give young artists?**

JOHANNES WESSMARK: Be prepared for a few tough years before it starts to flow independently. You can't take your artistry for granted. Expect to have to struggle. It's tough out there. I strongly reccomend you should take a course and learn the basics.
You should also want to learn how the art world works with marketing, social media, art galleries, etc.
But if you are passionate and preferably an art nerd who can't stop creating, you have a good chance.
Love what you create or do something else.

ART MARKET MAGAZINE: **Where can art lovers and collectors pouches your art? Is there an upcoming scheduled exhibition?**

JOHANNES WESSMARK: I have no exhibitions planned at the moment, but I am always represented at Plus One Gallery in London and Mash Gallery in Los Angeles. On my website, which I update continuously, you can find all the paintings available for sale. Some are in the galleries, and some can be purchased directly from my studio.



Owned
Acrylic and pencil on
paper. 58 x 89 cm
Johannes Wessmark ©
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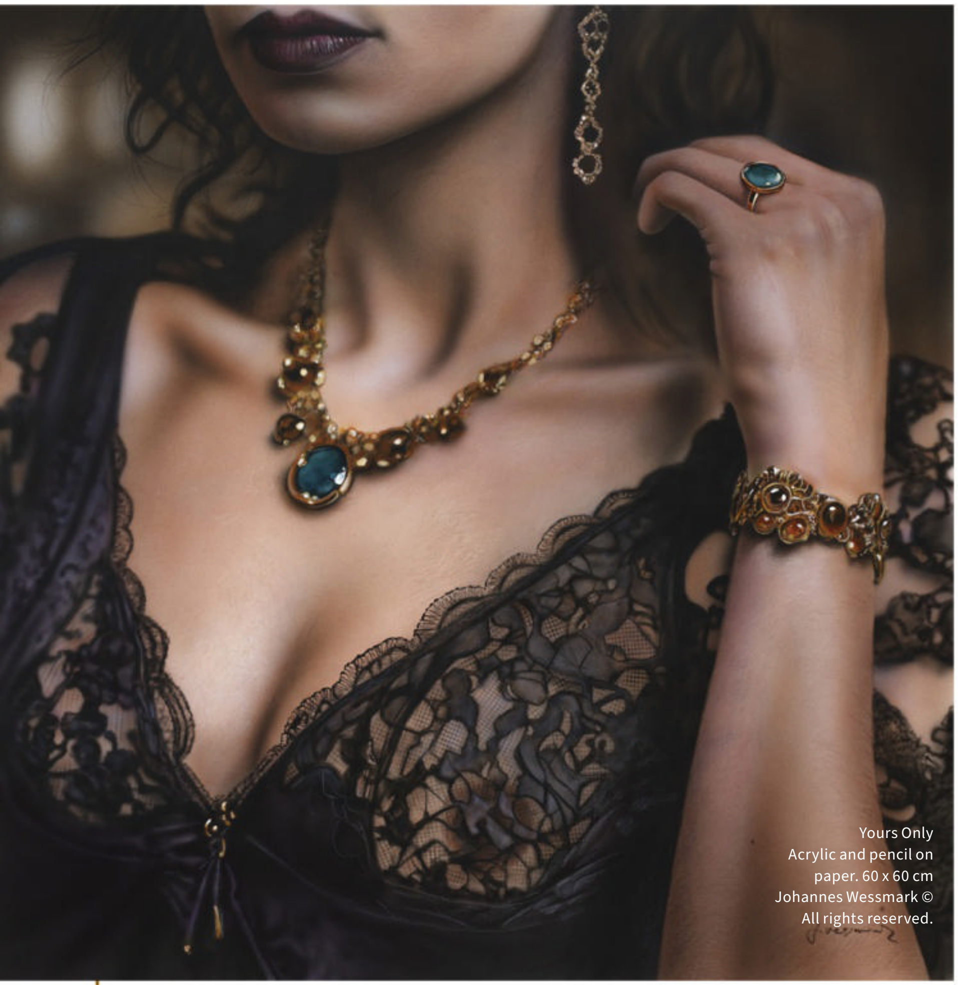

Yours Only
Acrylic and pencil on
paper. 60 x 60 cm
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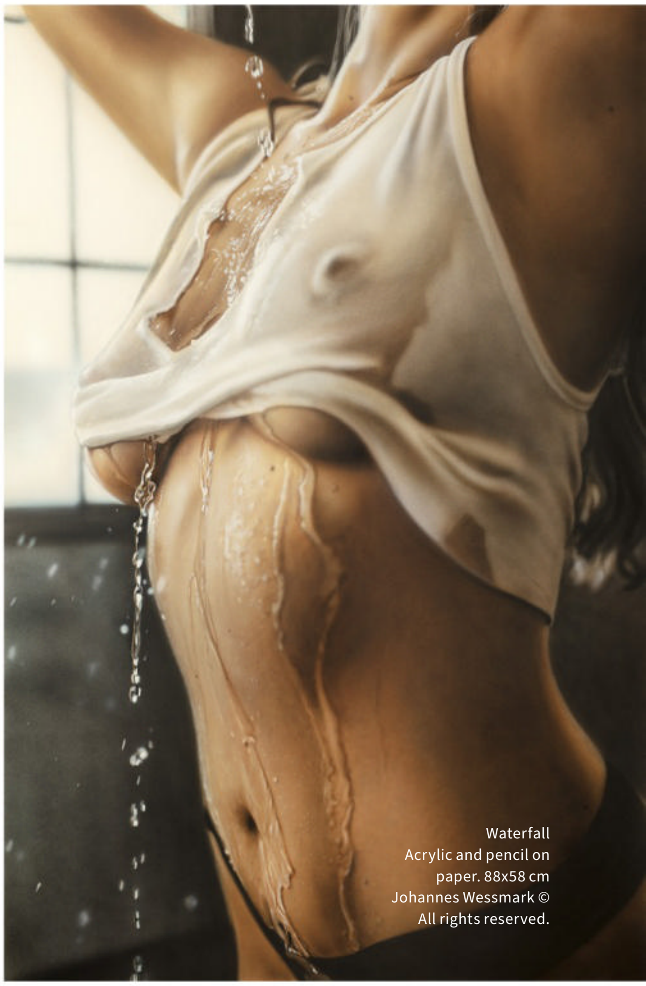

Waterfall
Acrylic and pencil on
paper. 88x58 cm
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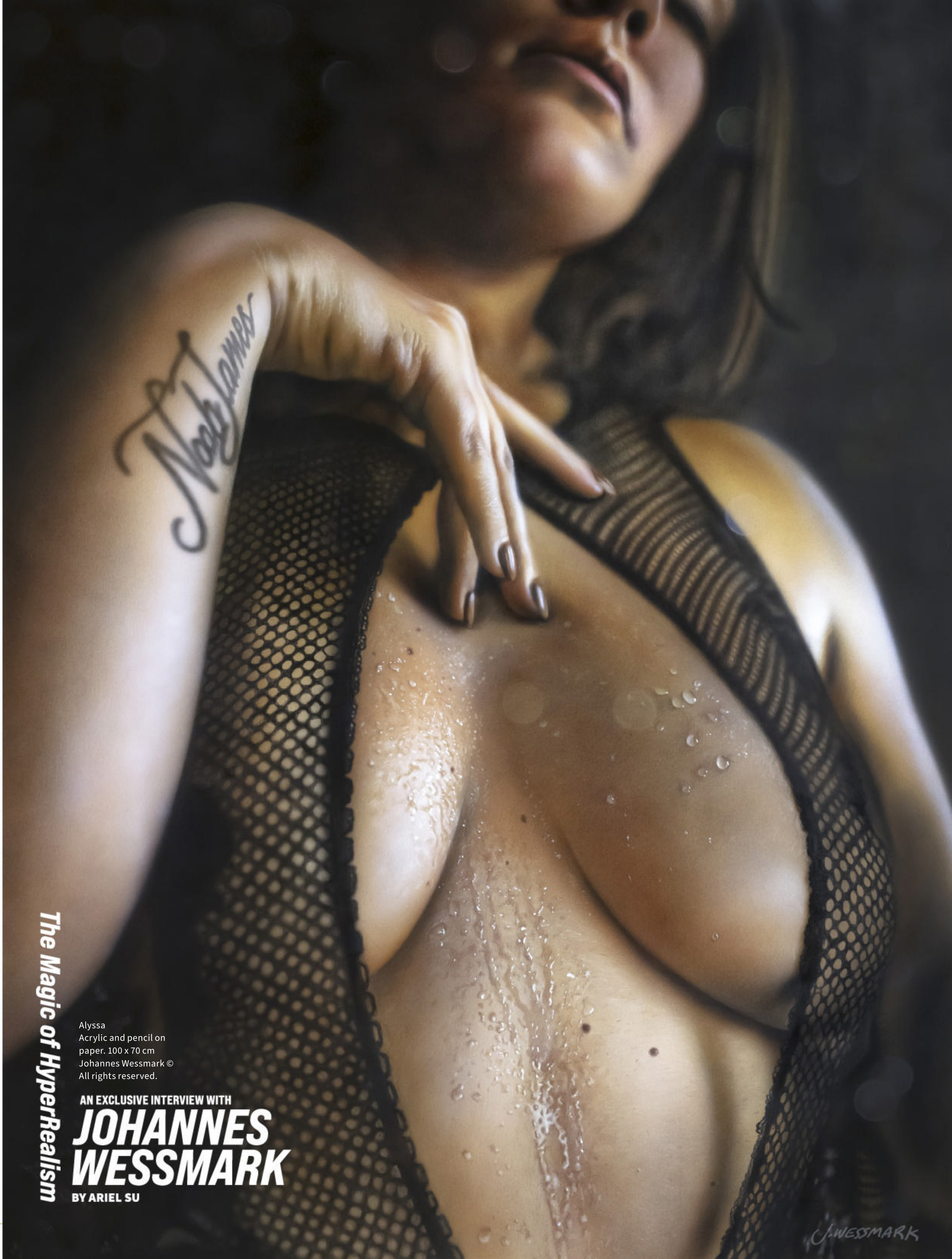
The Magic of HyperRealism



Alyssa
Acrylic and pencil on
paper. 100 x 70 cm
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AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

BY ARIEL SU

The Magic of HyperRealism

AN EXCLUSIVE INTERVIEW WITH

JOHANNES WESSMARK

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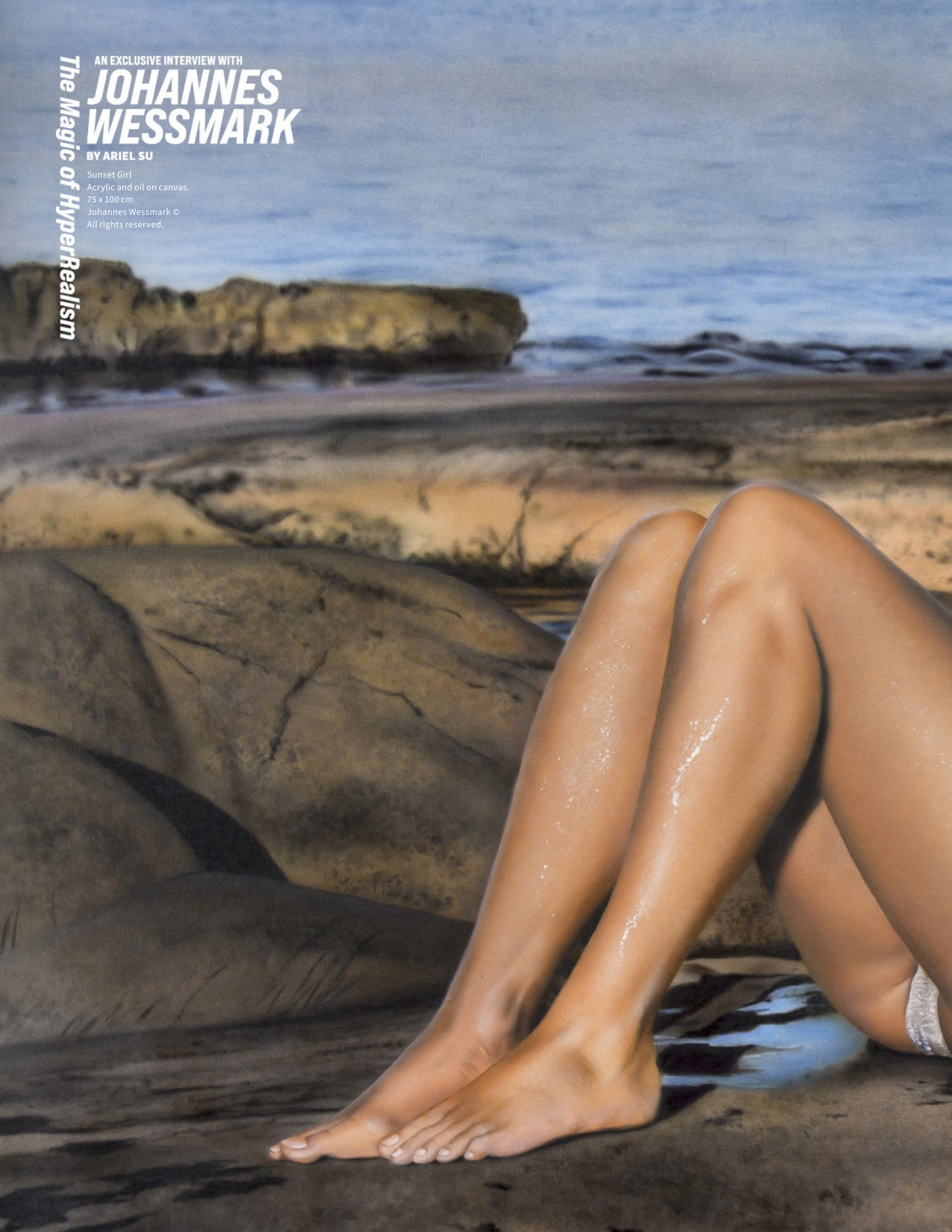

Sunset Girl
Acrylic and oil on canvas.
75 x 100 cm
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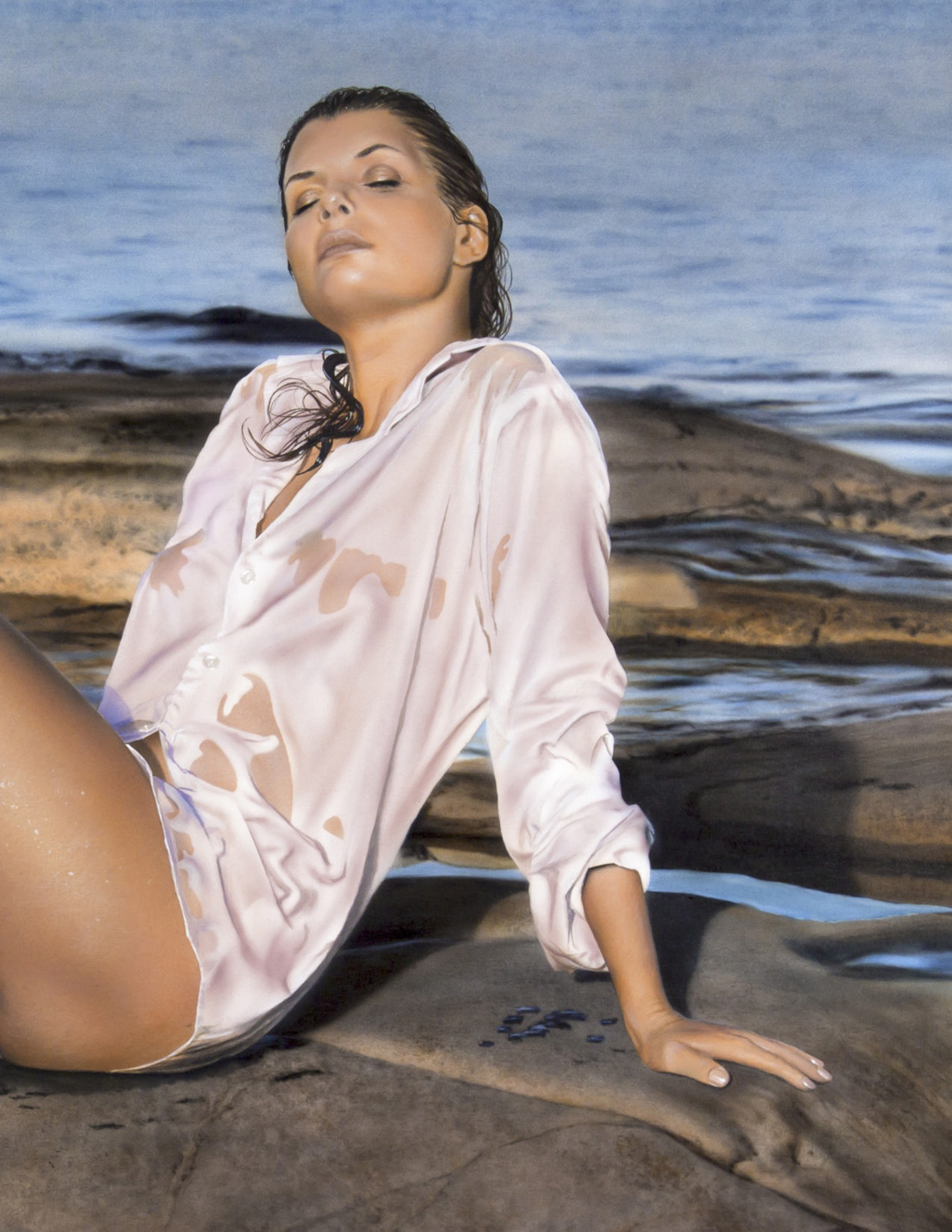
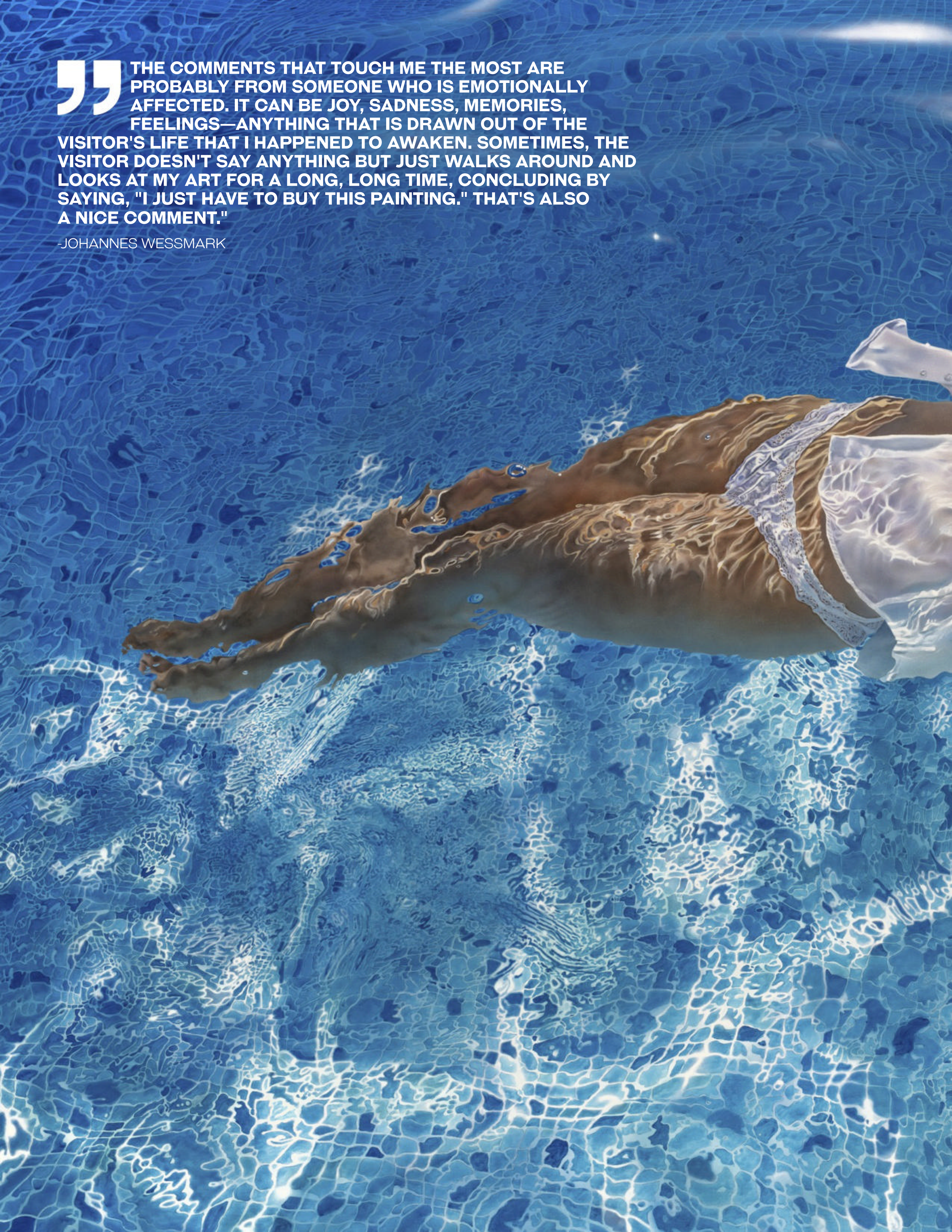
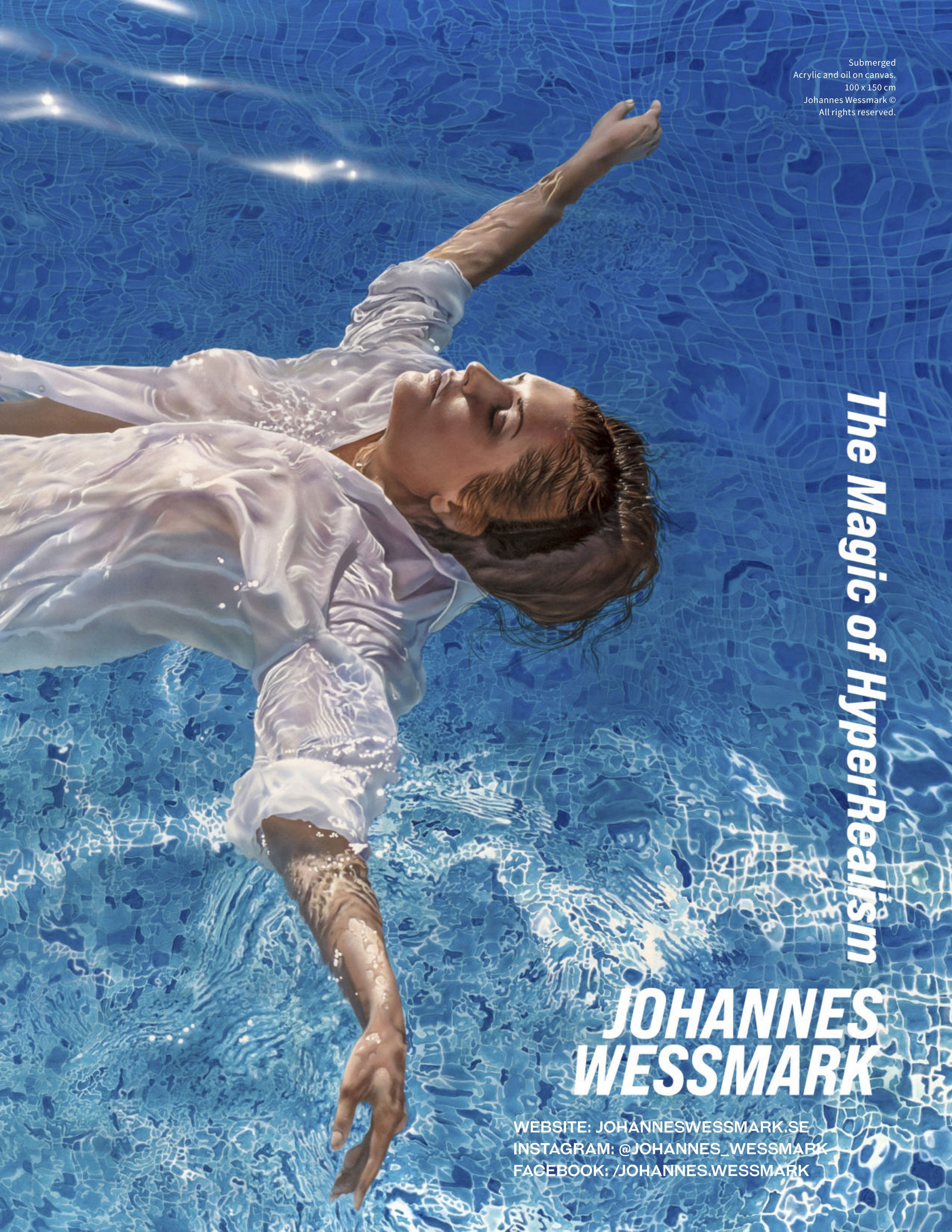




> **THE COMMENTS THAT TOUCH ME THE MOST ARE PROBABLY FROM SOMEONE WHO IS EMOTIONALLY AFFECTED. IT CAN BE JOY, SADNESS, MEMORIES, FEELINGS—ANYTHING THAT IS DRAWN OUT OF THE VISITOR'S LIFE THAT I HAPPENED TO AWAKEN. SOMETIMES, THE VISITOR DOESN'T SAY ANYTHING BUT JUST WALKS AROUND AND LOOKS AT MY ART FOR A LONG, LONG TIME, CONCLUDING BY SAYING, "I JUST HAVE TO BUY THIS PAINTING." THAT'S ALSO A NICE COMMENT."**

-JOHANNES WESSMARK



Submerged
Acrylic and oil on canvas.
100 x 150 cm
Johannes Wessmark ©
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The Magic of HyperRealism

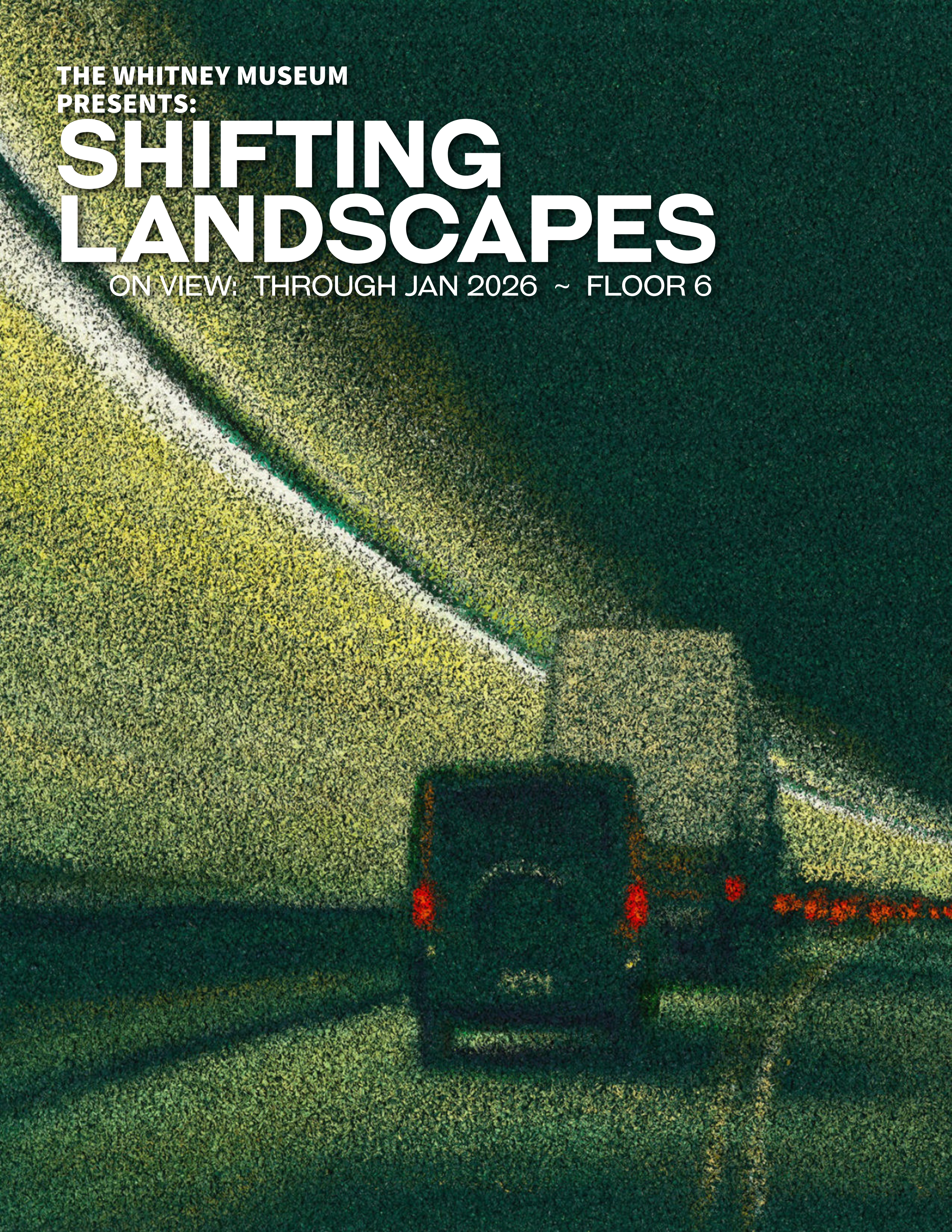
JOHANNES
WESSMARK

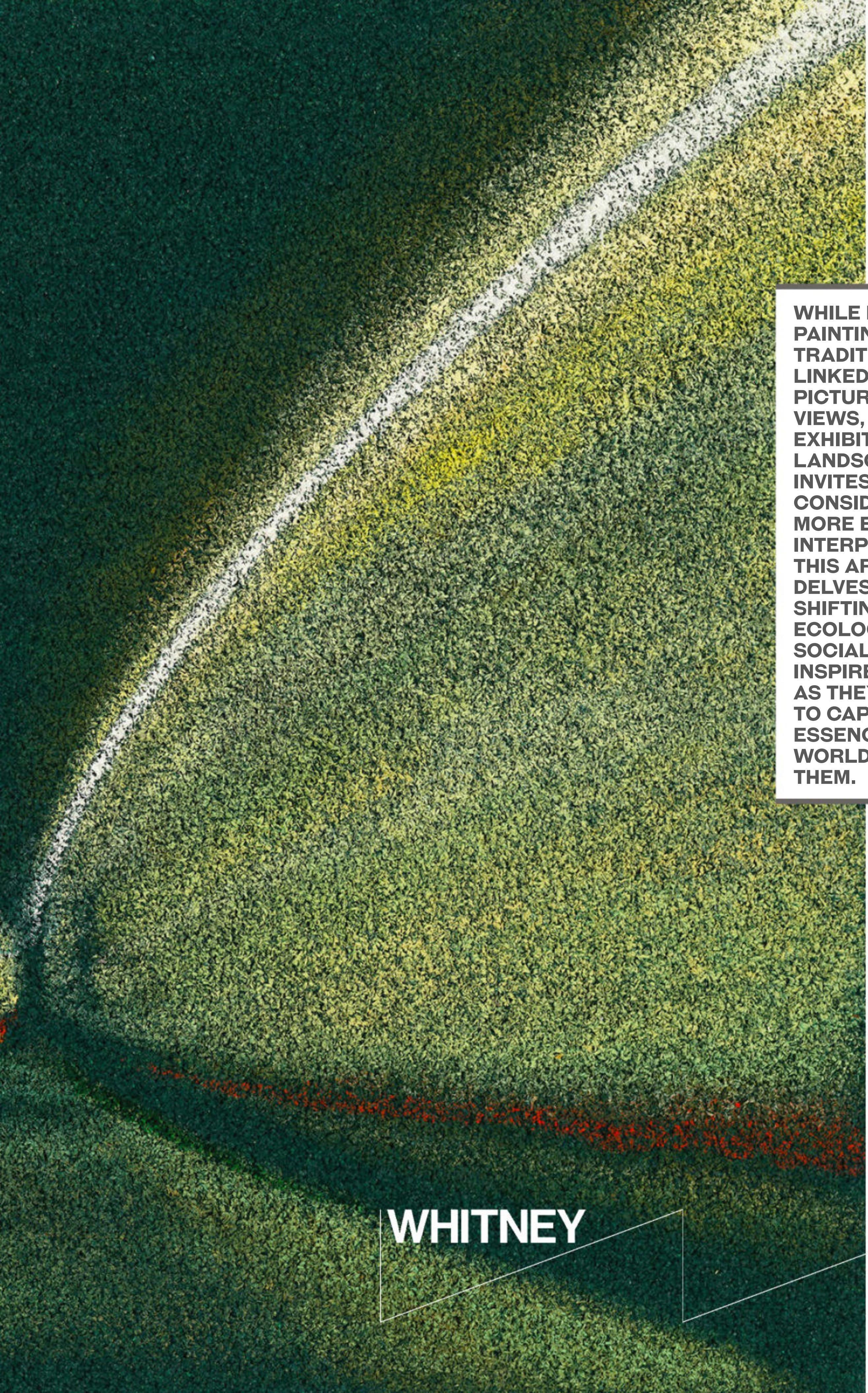
WEBSITE: JOHANNESWESSMARK.SE
INSTAGRAM: @JOHANNES_WESSMARK
FACEBOOK: /JOHANNES.WESSMARK

THE WHITNEY MUSEUM
PRESENTS:

SHIFTING LANDSCAPES

ON VIEW: THROUGH JAN 2026 ~ FLOOR 6

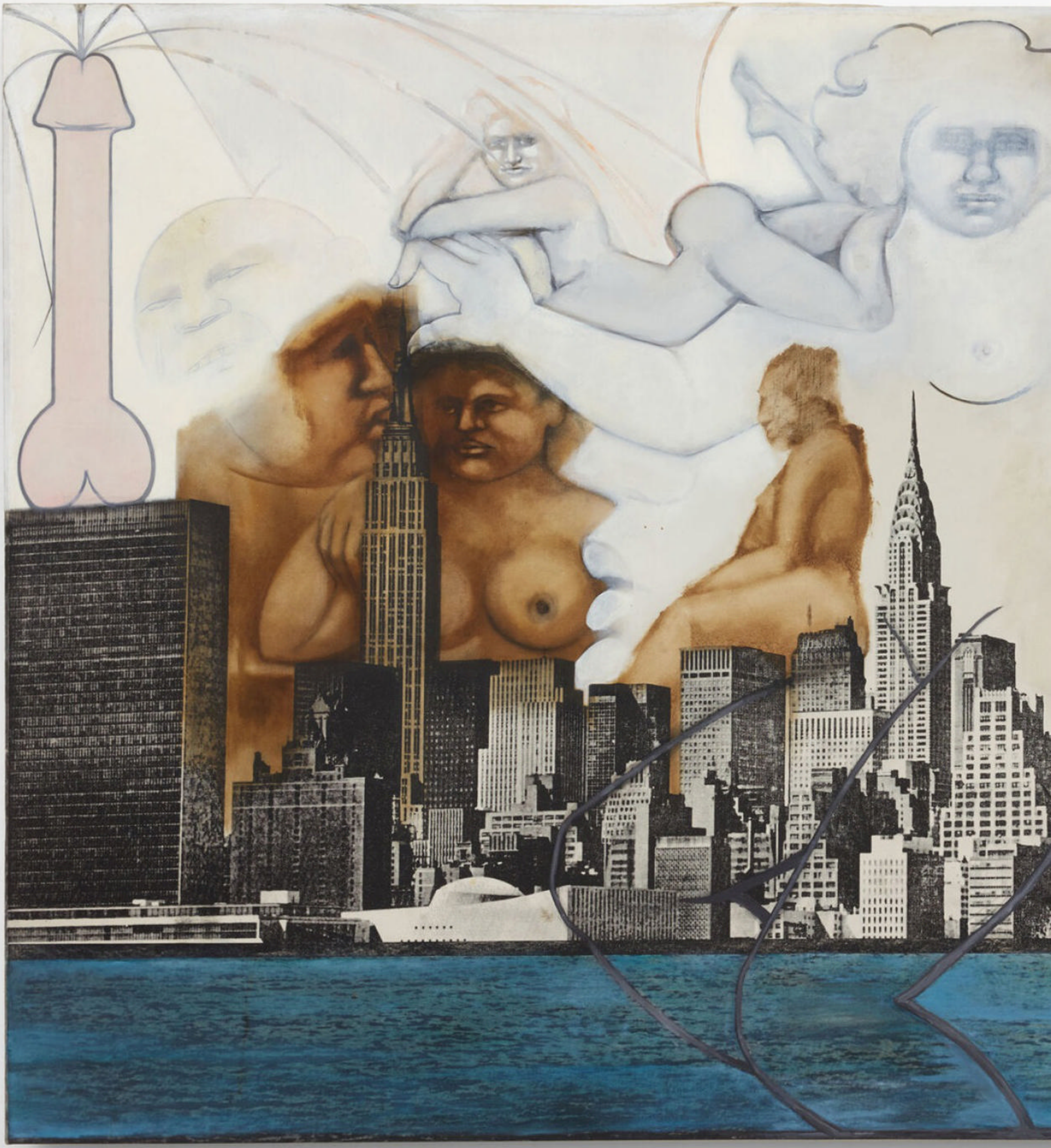


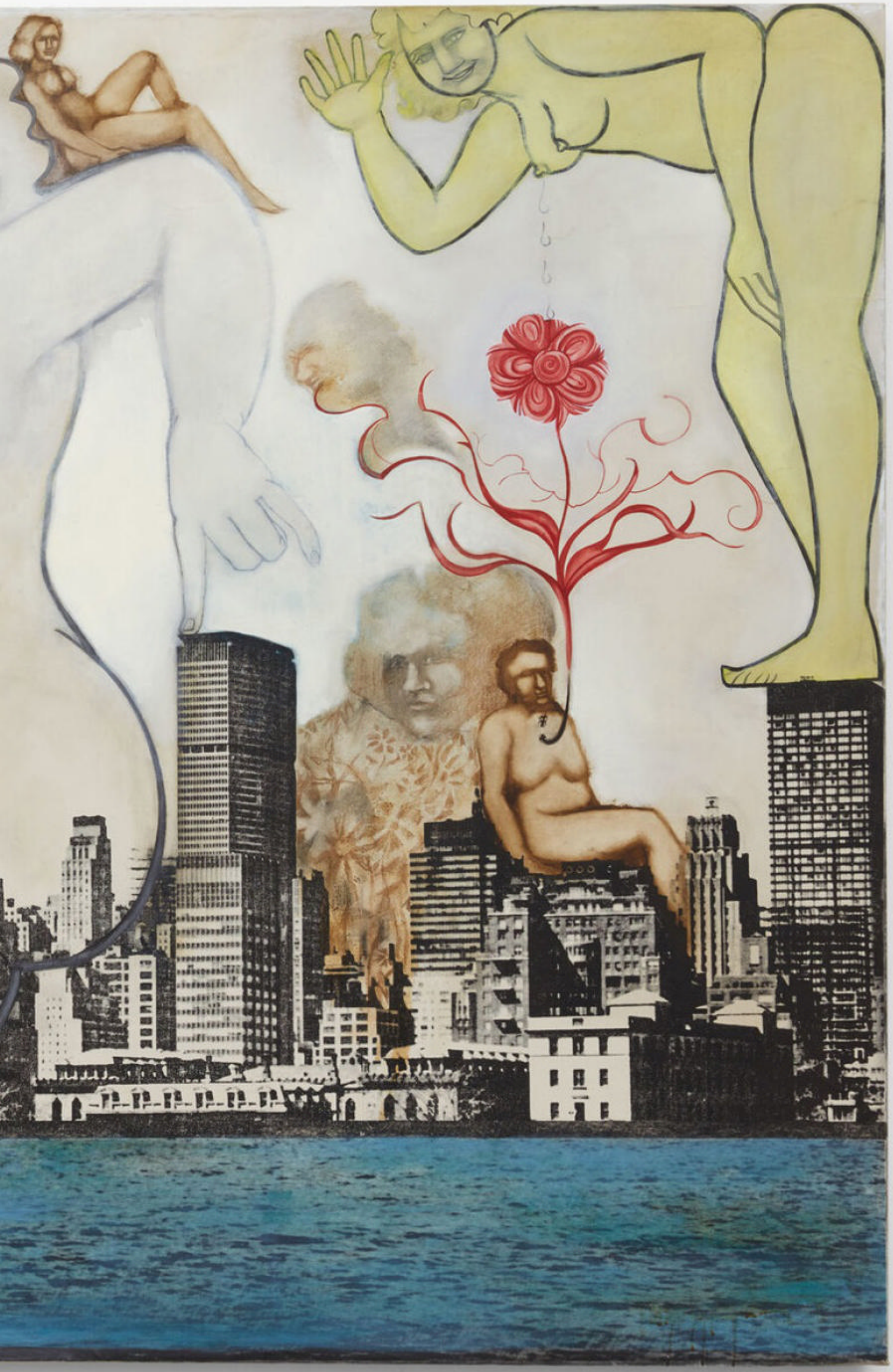


WHILE LANDSCAPE PAINTING HAS TRADITIONALLY BEEN LINKED TO STUNNING, PICTURESQUE VIEWS, THE EXHIBITION "SHIFTING LANDSCAPES" INVITES VIEWERS TO CONSIDER A MUCH MORE EXPANSIVE INTERPRETATION OF THIS ART FORM. IT DELVES INTO HOW SHIFTING POLITICAL, ECOLOGICAL, AND SOCIAL THEMES INSPIRE ARTISTS AS THEY STRIVE TO CAPTURE THE ESSENCE OF THE WORLD AROUND THEM.

WHITNEY

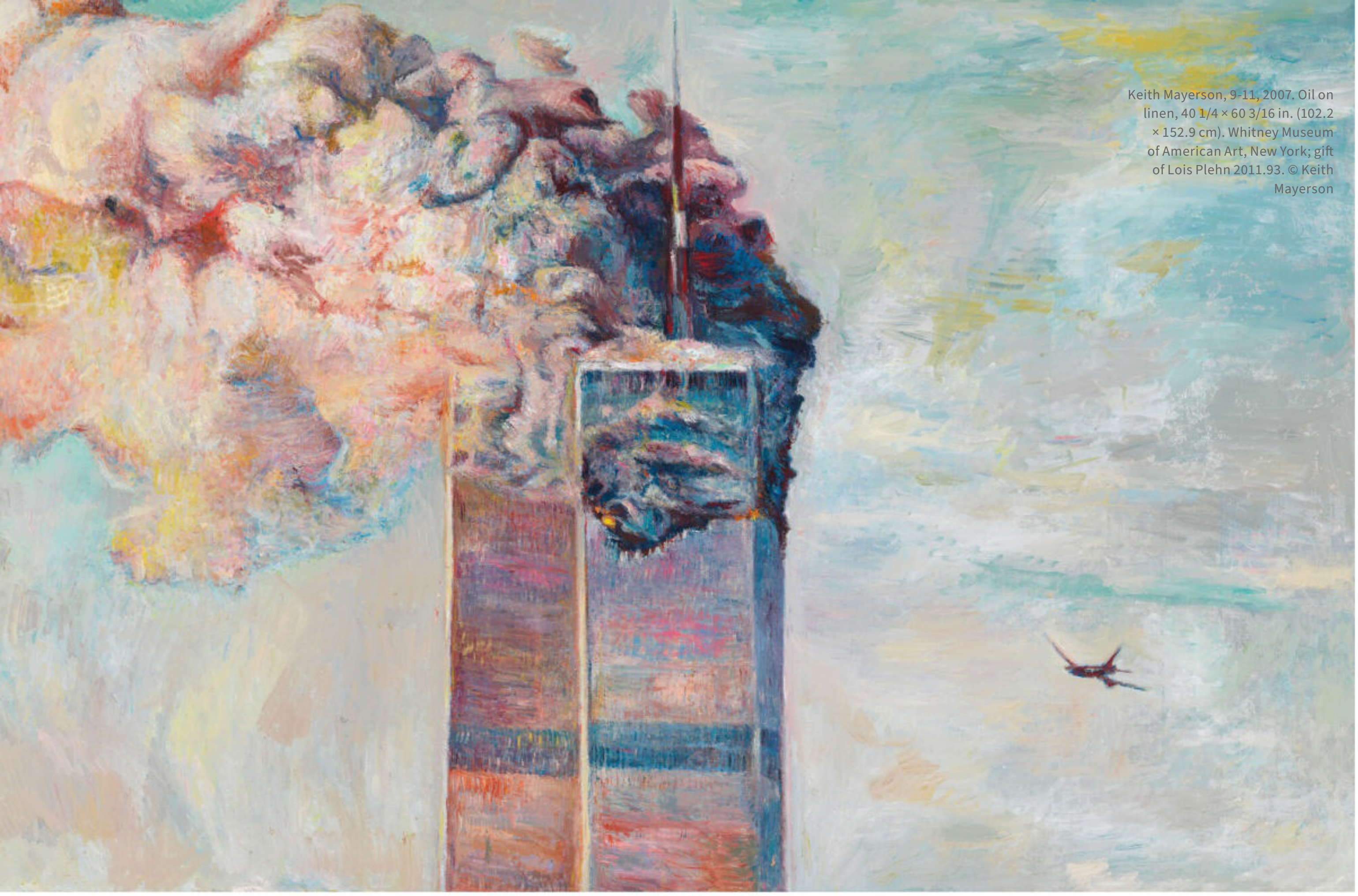
Jane Dickson, Heading in – Lincoln Tunnel 3, 2003. Oil on Astroturf, 33 × 46 × 2 3/8in. (83.8 × 116.8 × 6 cm). Whitney Museum of American Art, New York; gift of Eve Ahearn and Joseph Ahearn 2017.275. © Jane Dickson © The Whitney Museum





Spanning from the 1960s to the present, the exhibition showcases a diverse array of works from the Whitney collection, thoughtfully organized into distinct thematic sections that enhance the viewer's experience. Some pieces focus on material and conceptual connections, featuring sculptural assemblages crafted from locally sourced materials that reflect environmental concerns. The exhibition also highlights ecofeminist perspectives on environmental art and pays homage to the rich legacy of documentary landscape photography. Geographically, certain works draw inspiration from vibrant locations, such as the dynamic, frenetic cityscapes of contemporary New York or the avant-garde film culture of 1970s Los Angeles. Other pieces take us on imaginative journeys as artists conjure fantastical realms where humanity, wildlife, and nature harmoniously intertwine.

Anita Steckel, NY Skyline on Canvas #1 (Woman Pressing Finger Down), c. 1970-74. Screenprint and oil on canvas, 64 x 99 x 2 in. (162.6 x 251.5 x 5.1 cm). Whitney Museum of American Art, New York; promised gift of David Bolger P.2024.3. © Estate of Anita Steckel. Image courtesy of Hannah Hoffman Gallery, Los Angeles, and Ortuzar, New York. Photo by Paul Salveson © Estate of Anita Steckel. The Whitney Museum.

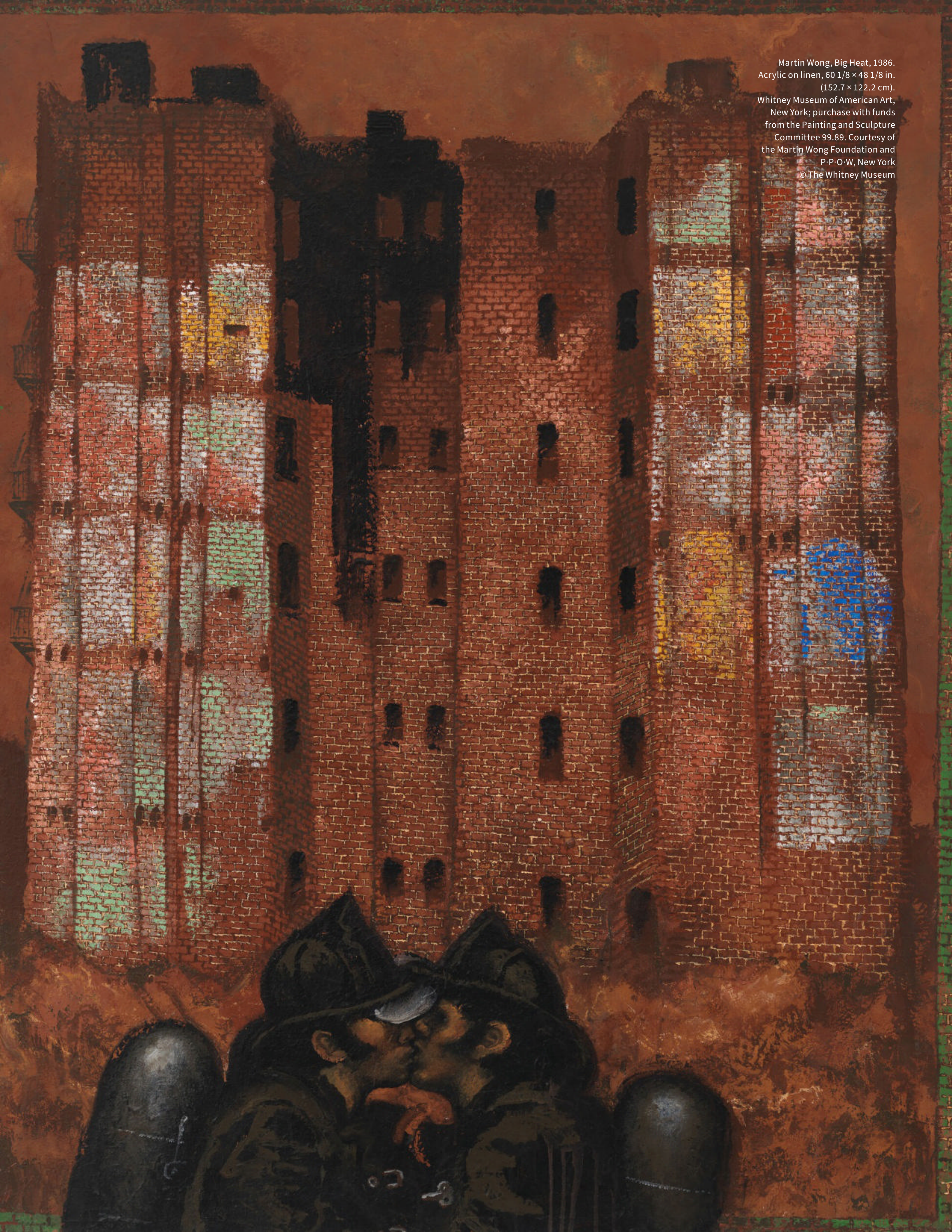


Keith Mayerson, 9-11, 2007. Oil on linen, 40 1/4 × 60 3/16 in. (102.2 × 152.9 cm). Whitney Museum of American Art, New York; gift of Lois Plehn 2011.93. © Keith Mayerson

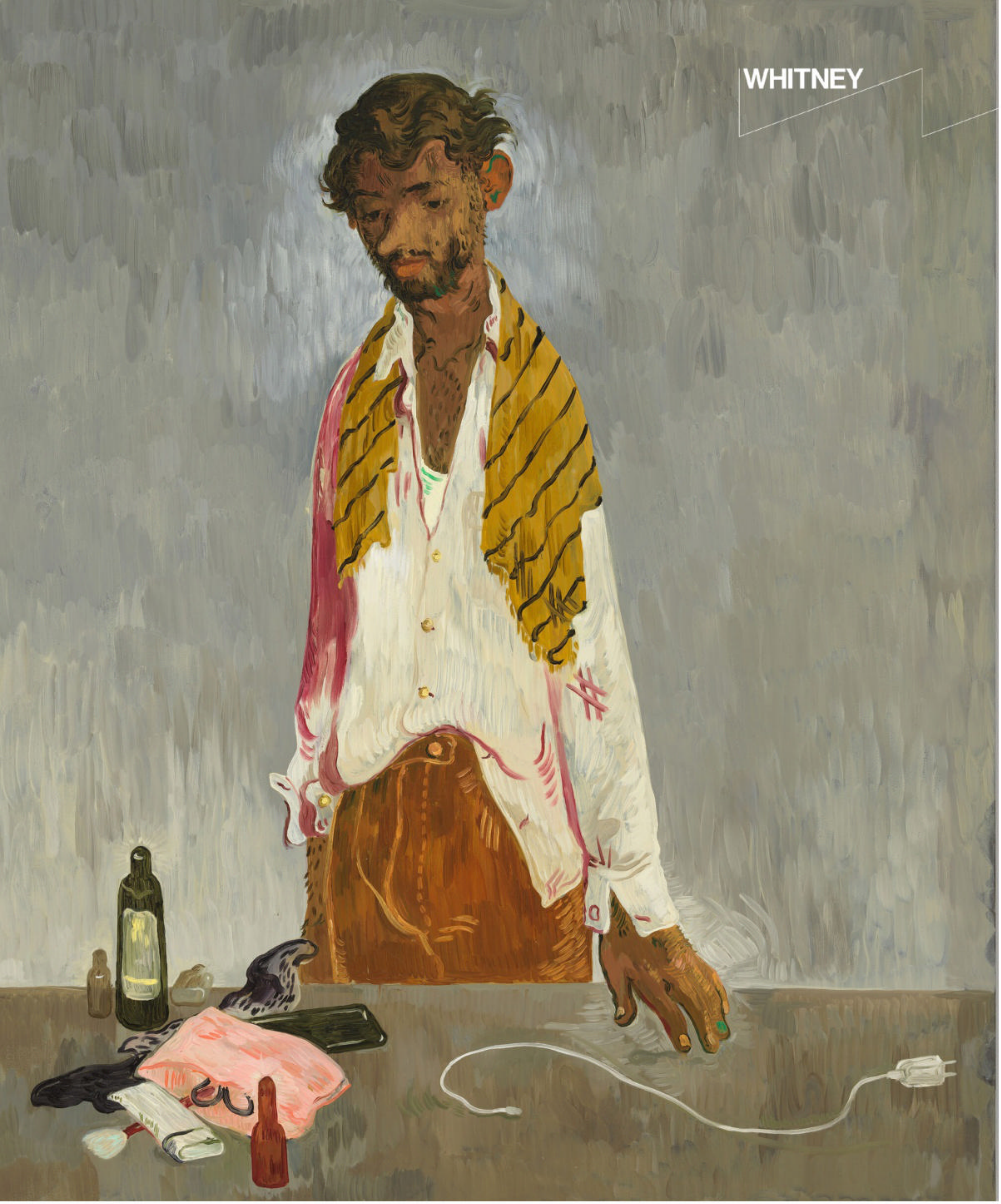
The works within this exhibition capture a broad spectrum of ideas, from the profound effects of industrialization on our natural surroundings to the complex implications of geopolitical boundaries. Many propose reimagined spaces that challenge our understanding of what constitutes a "natural" world. Overall, the collection emphasizes the intricate relationship between people and their environments, illustrating how we actively shape and are concurrently shaped by the spaces we inhabit. Through these thought-provoking creations, "Changing Landscapes" invites us to reflect on our connection to place and territory in an ever-evolving world.

NEW YORK CITYSCAPES

From the unruly energy of a single city block to the grandeur of its towering skyline, New York has long inspired artists. The works gathered here, ranging in date from the early 1970s to 2020, document the many ways the city has changed—whether gradually or abruptly—in the aftermath of significant economic, political, and catastrophic events. The early 1970s saw New York in a state of economic decay and social turmoil, yet artistic experimentation flourished, driving new developments in feminist art, neo-expressionism, and street photography. By the 1980s and early 1990s, New York had come to be known as a global city; nonetheless, many artists living here remained decidedly local in their focus, depicting their neighbors or the theater of daily life. In the wake of the attacks on September 11, 2001, unsettling images of the tragedy and an overwhelming sense of alienation impacted the way some artists portrayed the city. Two decades later, works made during the COVID-19 pandemic similarly bear signs of the loneliness, disruption, and uncertainty experienced by so many. Through all these profound shifts, the city has remained an important collaborator for artists seeking to understand how the built environment can embody the complexities of urban existence and offer new ways of seeing and understanding one's place in it.



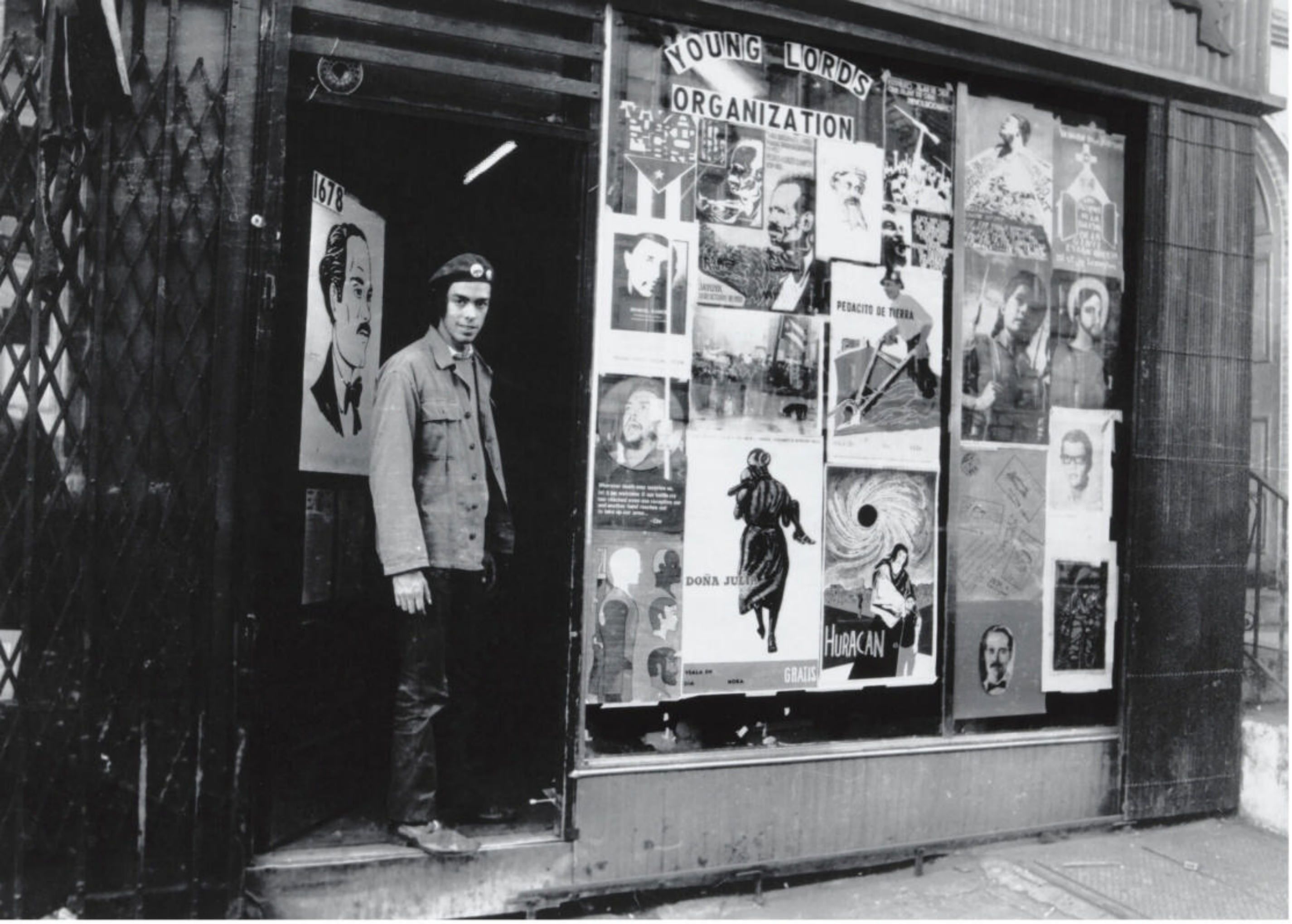
Martin Wong, Big Heat, 1986.
Acrylic on linen, 60 1/8 × 48 1/8 in.
(152.7 × 122.2 cm).
Whitney Museum of American Art,
New York; purchase with funds
from the Painting and Sculpture
Committee 99.89. Courtesy of
the Martin Wong Foundation and
P·P·O·W, New York
© The Whitney Museum



Salman Toor, Man with Face Creams and Phone Plug, 2019. Oil on canvas, 43 × 35 3/4 in. (109.2 × 90.8 cm). Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee 2020.121. © Salman Toor

Right Page Top: Hiram Maristany, Juan Gonzalez, Minister of Education of the Young Lords, at original storefront office headquarters, 1969, printed 2021. Gelatin silver print, 12 5/8 × 18 1/8 in. (32.1 × 46 cm). Whitney Museum of American Art; purchase with funds from the Photography Committee 2022.68. © Hiram Maristany

Right Page Bottom: Hiram Maristany, Hydrant: In the Air, 1963, printed 2021. Gelatin silver print, 16 × 20 in. (40.6 × 50.8 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee 2022.61. © Hiram Maristany

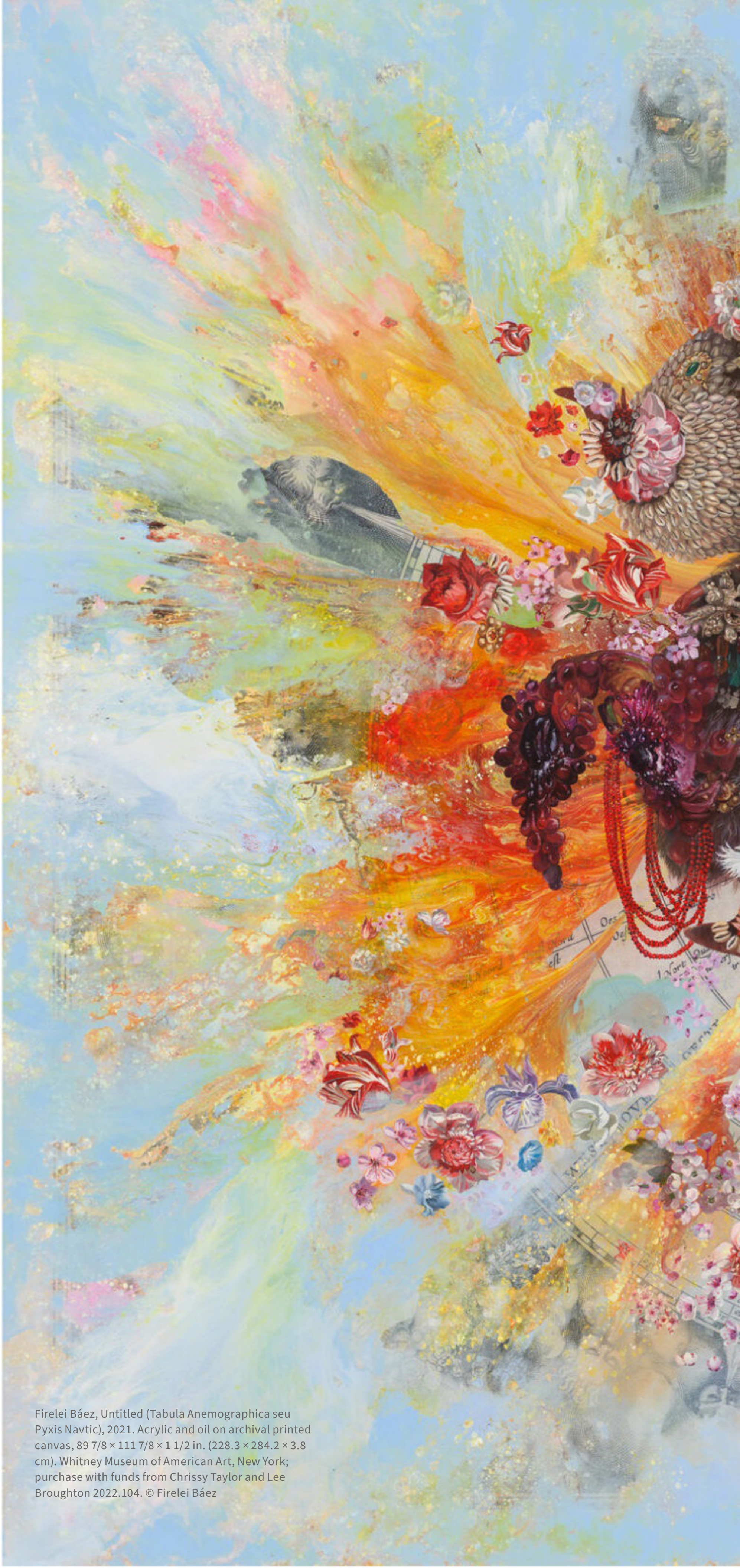

YOUNG LORDS
ORGANIZATION
1678
PEDACITO DE TIERRA
DOÑA JUL
HURACAN
GRATIS

AL POR MAYOR
ALBERTO Y RAPHAEL
CUCHIFRITOS
MORCILLAS y LONGAN

ANOTHER WORLD

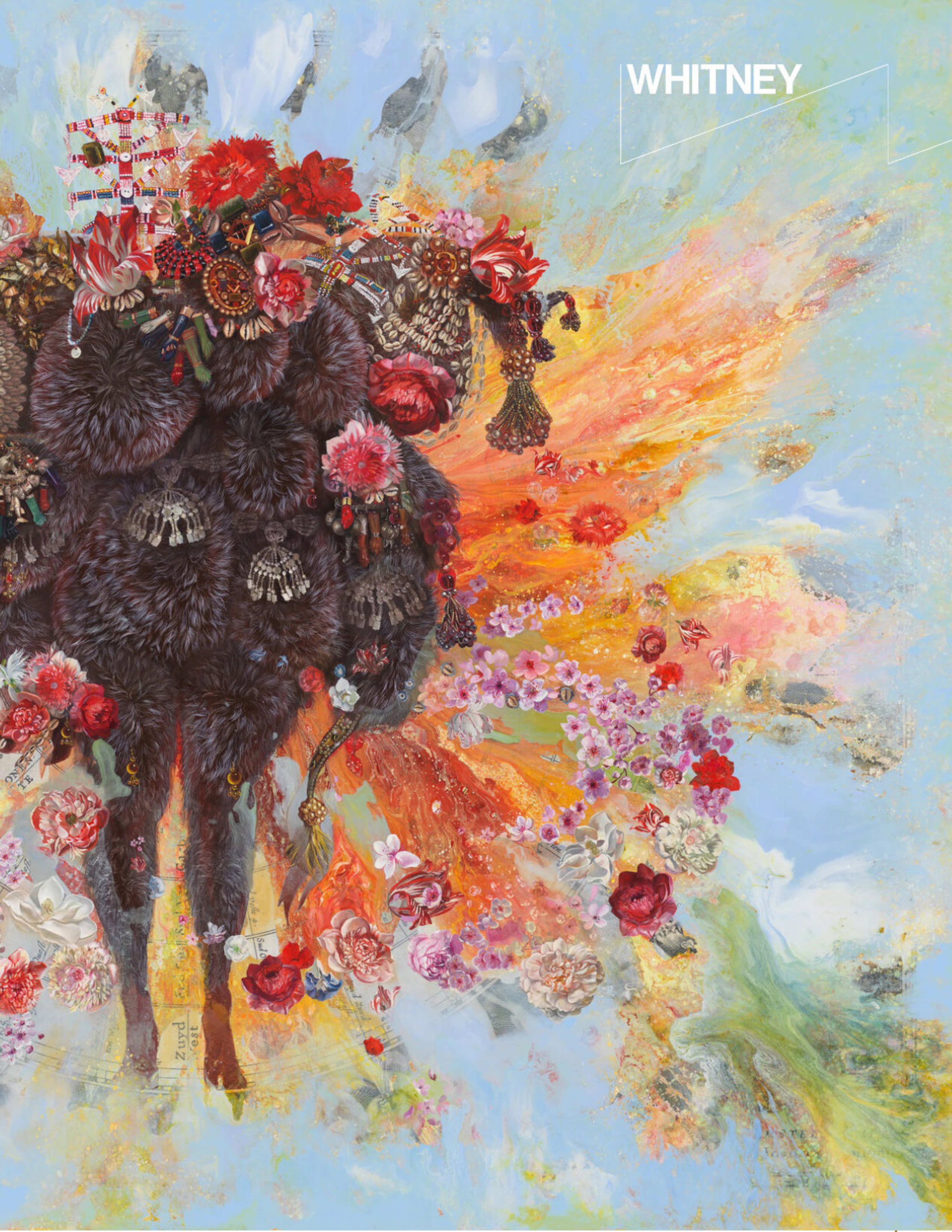
These works propose an alternative geography where humans, animals, and nature inhabit one another. Mundo Meza's painting of a brawny merman reclining on a mandolin and Rafa Esparza's portrait of himself embedded in the land exemplifies how some artists are attempting to decenter an anthropocentric worldview by rejecting any traces of an identifiable landscape that could point to a particular nationalist agenda, cultural context, or even heteronormative conception of humanity. In other artworks, such as Dalton Gata's painting of a blonde character with her mane ablaze, artists include shape-shifting figures that appear in fellowship with their environment. Their works gesture toward ways of resisting hierarchical structures of power that advance new forms of envisioning the future and the beings that populate it.

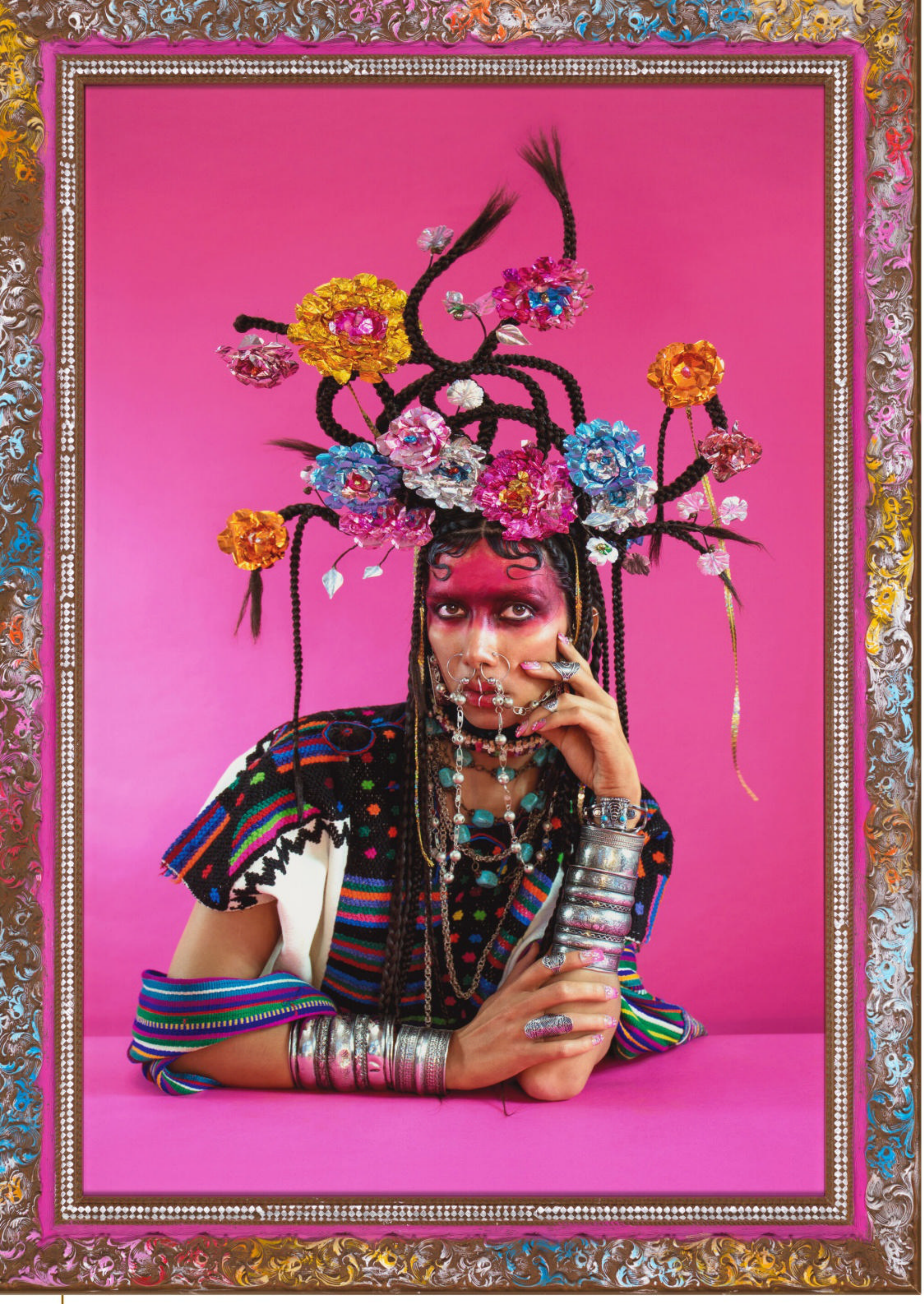
In Firelei Báez's painting Untitled (Tabula Anemographica seu Pyxis Navtic), a furry brown body with hooves for feet and eyes at knee-level erupts from the center of the composition decorated in an assortment of flowers, beaded headdresses, and cowrie shells. A trickster creature from Dominican folklore with roots in Taíno mythology, the ciguapa is superimposed atop a barely visible old cartographic document: one of the earliest and most significant wind rose charts (or anemographs) from the seventeenth century. Functional navigational tools at one point in history, charts like this one trafficked in stereotypes; each wind was personified using a head of a figure bearing the racial characteristics associated with the region or direction represented. The ciguapa, however, rejects these Western methods of pictorializing knowledge by asserting her larger-than-life body as the originator of a new mapping system for a fictional alternative universe.

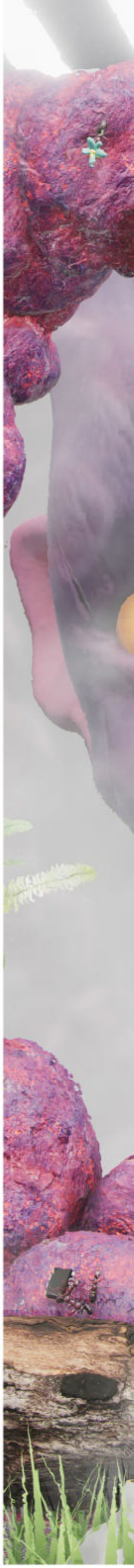


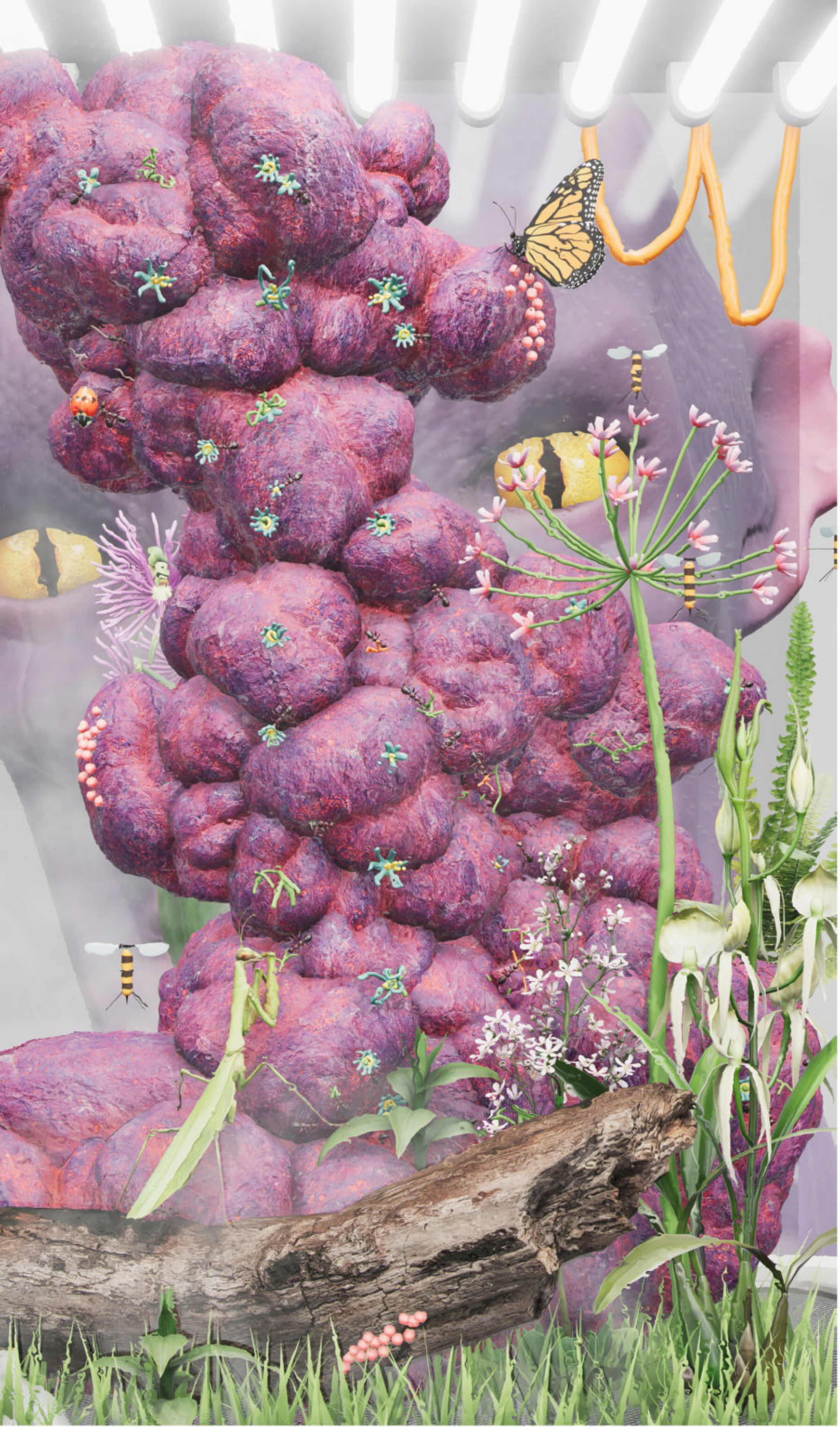
Firelei Báez, Untitled (Tabula Anemographica seu Pyxis Navtic), 2021. Acrylic and oil on archival printed canvas, 89 7/8 × 111 7/8 × 1 1/2 in. (228.3 × 284.2 × 3.8 cm). Whitney Museum of American Art, New York; purchase with funds from Chrissy Taylor and Lee Broughton 2022.104. © Firelei Báez

WHITNEY









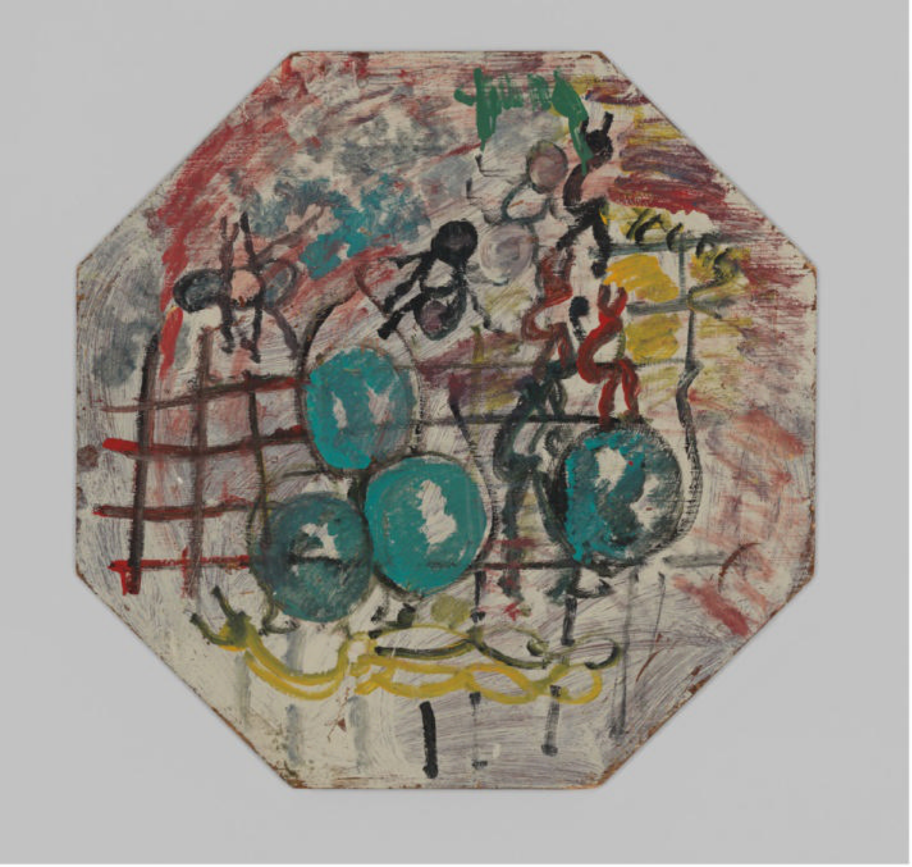
WHITNEY

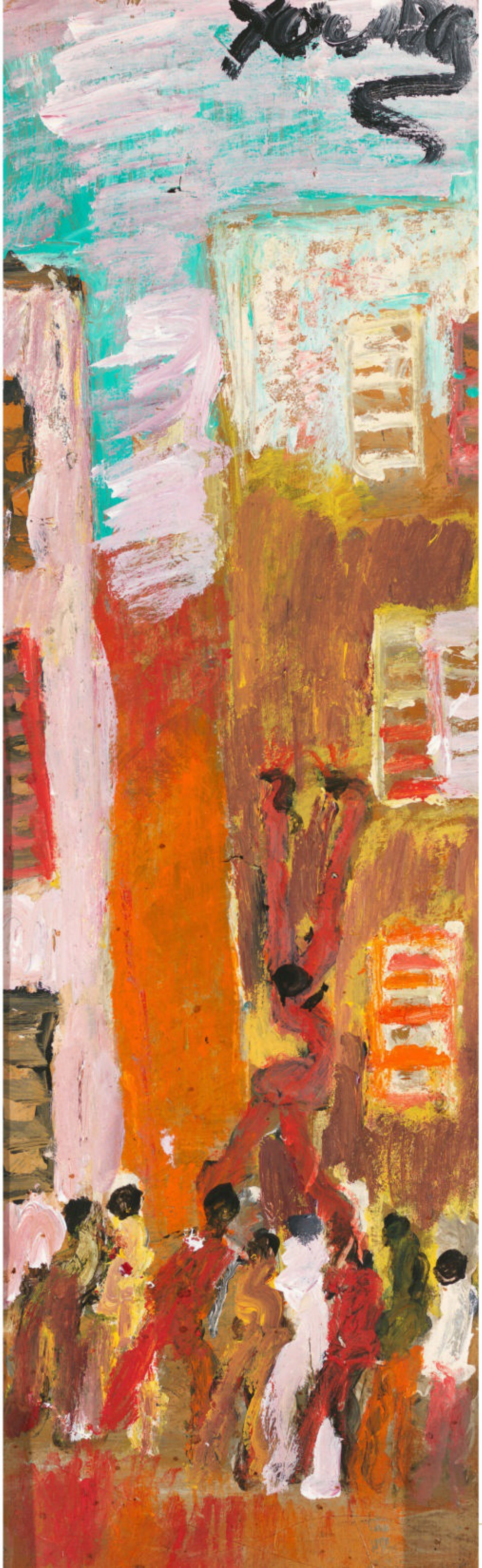
SHIFTING LANDSCAPES
NEW YORK CITYSCAPES

WHETHER DEPICTING THE EFFECTS OF INDUSTRIALIZATION ON THE ENVIRONMENT, GRAPPLING WITH THE IMPACT OF GEOPOLITICAL BORDERS, OR PROPOSING IMAGINED SPACES AS A WAY OF DESTABILIZING THE CONCEPT OF A "NATURAL" WORLD, THE WORKS GATHERED HERE BRING IDEAS OF LAND AND PLACE INTO FOCUS, FOREGROUNDING HOW WE SHAPE AND ARE SHAPED BY THE SPACES AROUND US.

Left Page: Martine Gutierrez, Demons, Xochipilli 'The Flower Prince,' p91 from Indigenous Woman, 2018, printed 2020, from the series Demons. Chromogenic print with artist frame, 42 1/2 × 30 1/4 in. (108 × 76.8 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee and the Henry Nias Foundation 2021.25a-b. © Martine Gutierrez, courtesy RYAN LEE Gallery, New York

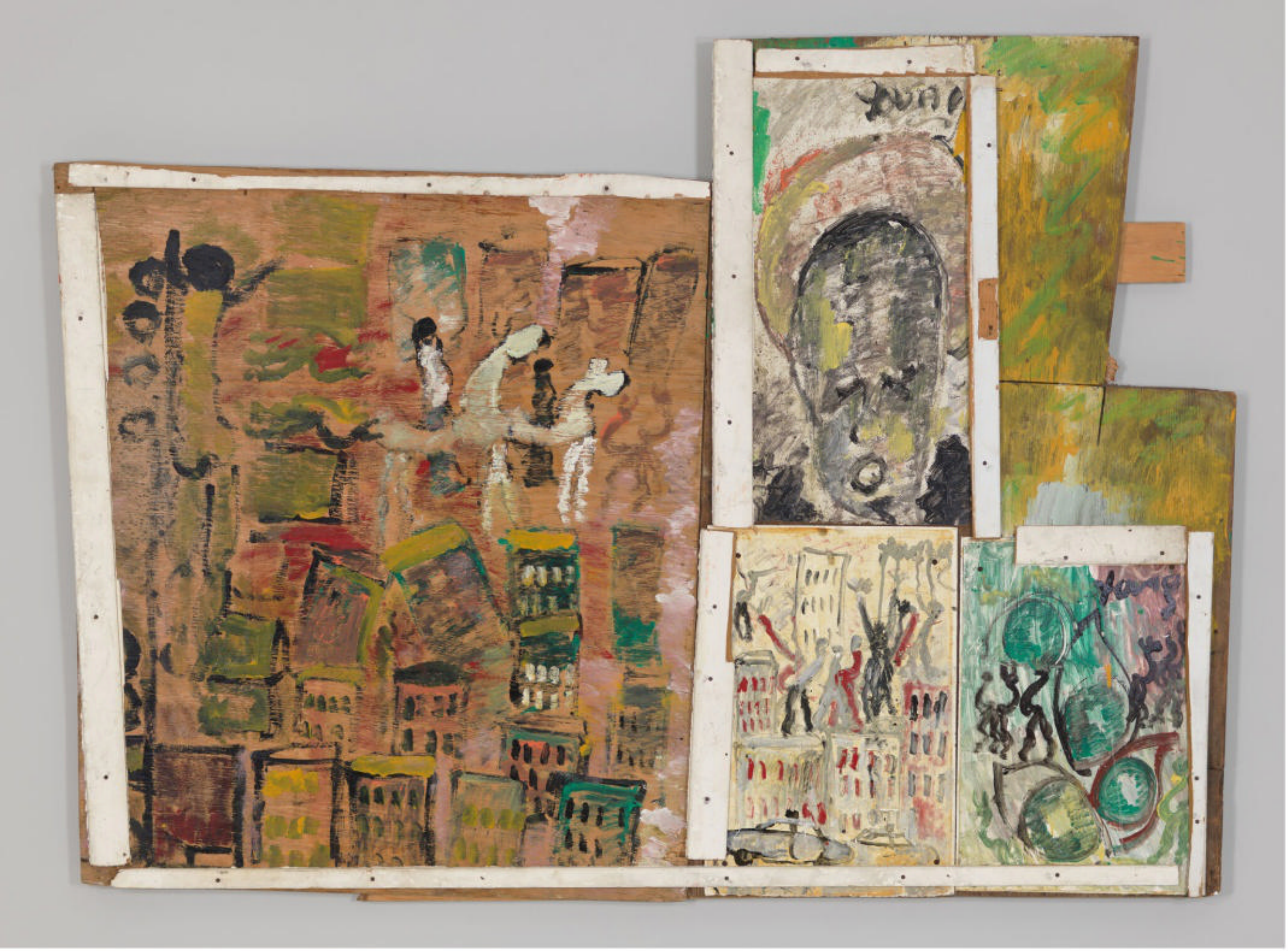
Theo Triantafyllidis, BugSim (Pheromone Spa), 2023. Live Simulation, color, sound, infinite duration, dimensions variable. Whitney Museum of American Art, New York; purchase with funds from the Digital Art Committee 2023.131. © BugSim(Pheromone Spa), 2023, Theo Triantafyllidis

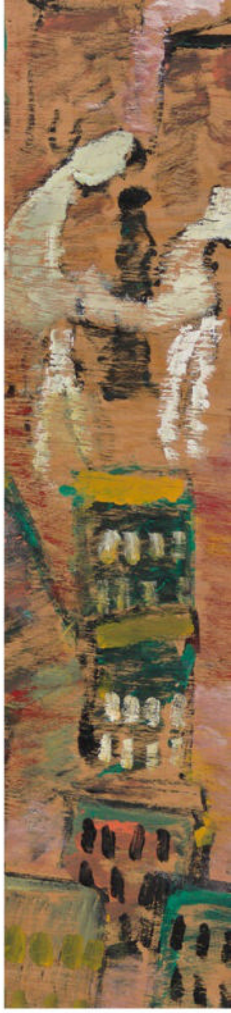


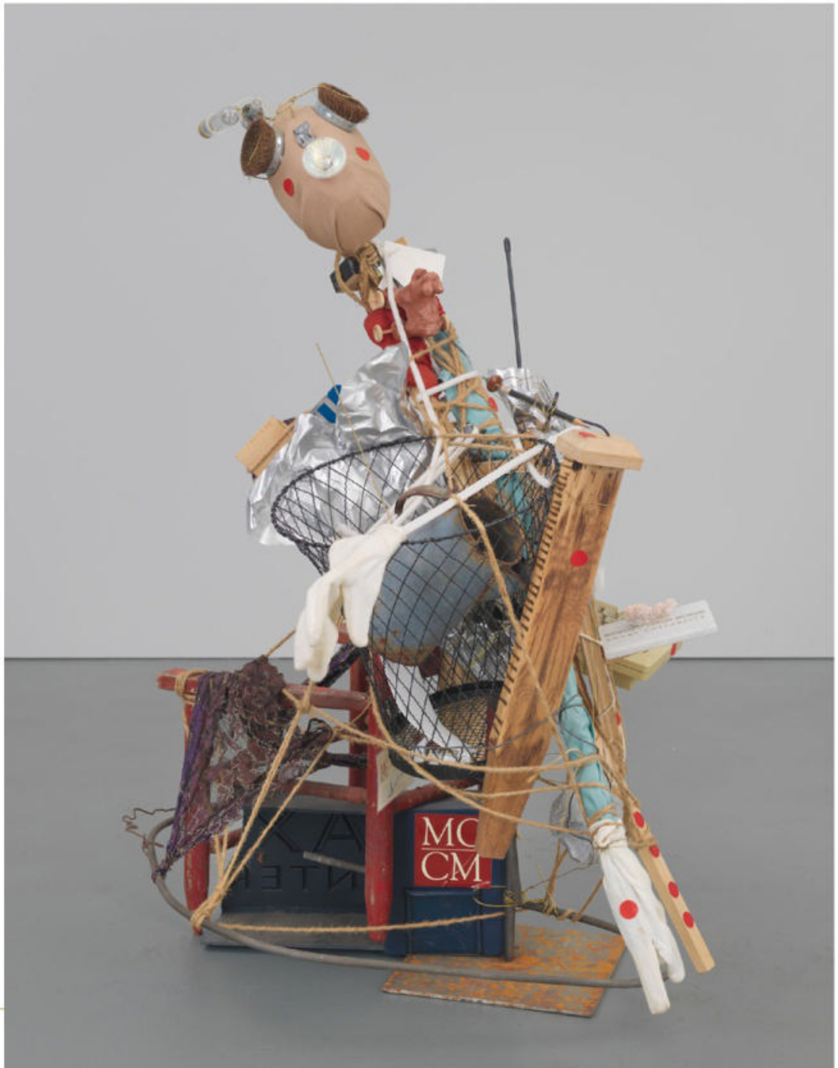


SOUTHERN ASSEMBLAGE

Working with materials sourced from their local environments, self- and community-taught Black artists in the southeastern US have produced hybrid collage paintings, complex sculptures, and abstractly patterned textiles that derive from their lived experiences. Martha Jane Pettway, one of a group of quiltmakers from Gee's Bend, Alabama, makes her art from functional remnants—her quilt tops are pieced together from scraps of relatives' clothes and used sugar sacks. Similarly, Joe Minter's assembled sculptures share a visual vocabulary with the African Village in America, the immersive sculptural environment that he began working on in his Birmingham, Alabama, backyard in 1989. Purvis Young often portrayed the occupants of his historically segregated neighborhood in Miami on pieces of locally scavenged wood. Alabama artist and musician Lonnie Holley, who since the late 1970s has practiced what he calls "improvisational creativity," makes sculptures and installations out of salvaged objects, while Bessie Harvey credits her sculptures, made from found wood and branches, to divine inspiration. Through these artists' vision, everyday materials are transformed into something enduring, carrying the stories of their origins forward.







Left Page Top:
Purvis Young, Ants and the Establishment, c. 1980-85. Oil and enamel on plywood, 33 1/2 × 33 1/2 in. (85.1 × 85.1 cm). Whitney Museum of American Art, New York; gift of Daniel Aubry 2017.271. © 2024 Estate of Purvis Young / Artists Rights Society (ARS), New York

Left Page Top Right:
Purvis Young, Overtown, 1988.
Oil, housepaint, and found wood on panel, 33 × 11 3/8 × 2 5/16 in. (83.8 × 28.9 × 5.9 cm). Whitney Museum of American Art, New York; gift of Judith Alexander 2002.332. © 2024 Estate of Purvis Young / Artists Rights Society (ARS), New York

Left: Lonnie Holley, Untitled, 1995. Painted wood chair, wire wastebasket, computer keyboard, compact disk, floppy disk, light bulbs, cotton gloves, red circular paper self-adhesive labels, walkie-talkie, brass wire brushes, twine, and plastic sign, 41 1/8 × 36 × 26 in. (104.5 × 91.4 × 66 cm). Whitney Museum of American Art, New York; gift of Jacqueline and Maxwell Anderson 2003.264. © 2024 Lonnie Holley / Artists Rights Society (ARS), New York

Top: Purvis Young, Angel, City, and Eye Assemblage, c. 1990-95. Oil and enamel on plywood, composition board, and found wood, 49 1/8 × 66 in. (124.8 × 167.6 cm). Whitney Museum of American Art, New York; gift of Daniel Aubry 2017.272. © 2024 Estate of Purvis Young / Artists Rights Society (ARS), New York

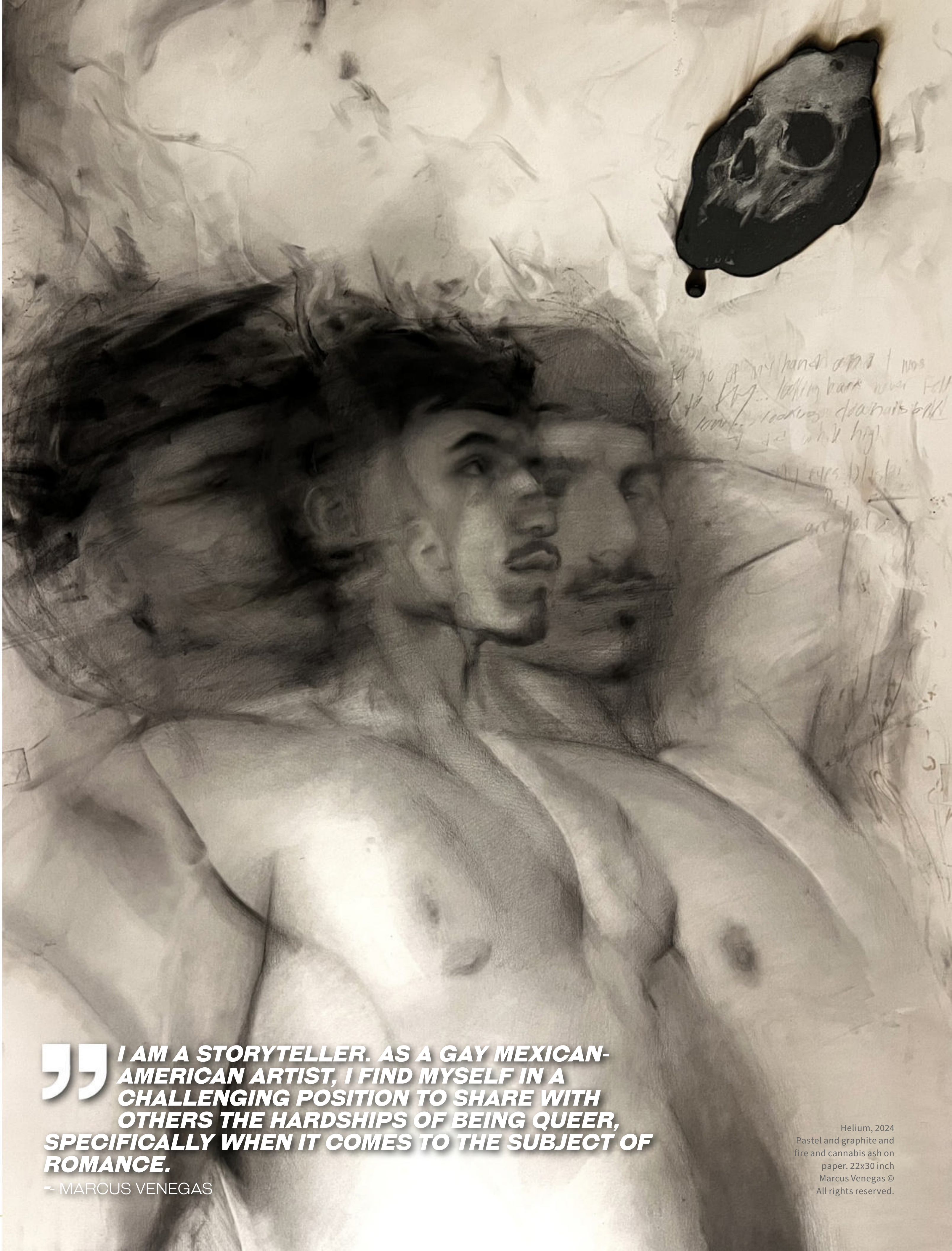
Shifting Landscapes is organized by Jennie Goldstein, Jennifer Rubio, Associate Curator of the Collection; Marcela Guerrero, DeMartini Family Curator; Roxanne Smith, Senior Curatorial Assistant; with Angelica Arbelaez, Rubio Butterfield Family Fellow; with thanks to Araceli Bremauntz-Enriquez and J. English Cook for research support.

SHIFTING LANDSCAPES

ON VIEW: THROUGH JAN 2026 ~ LOOR 6

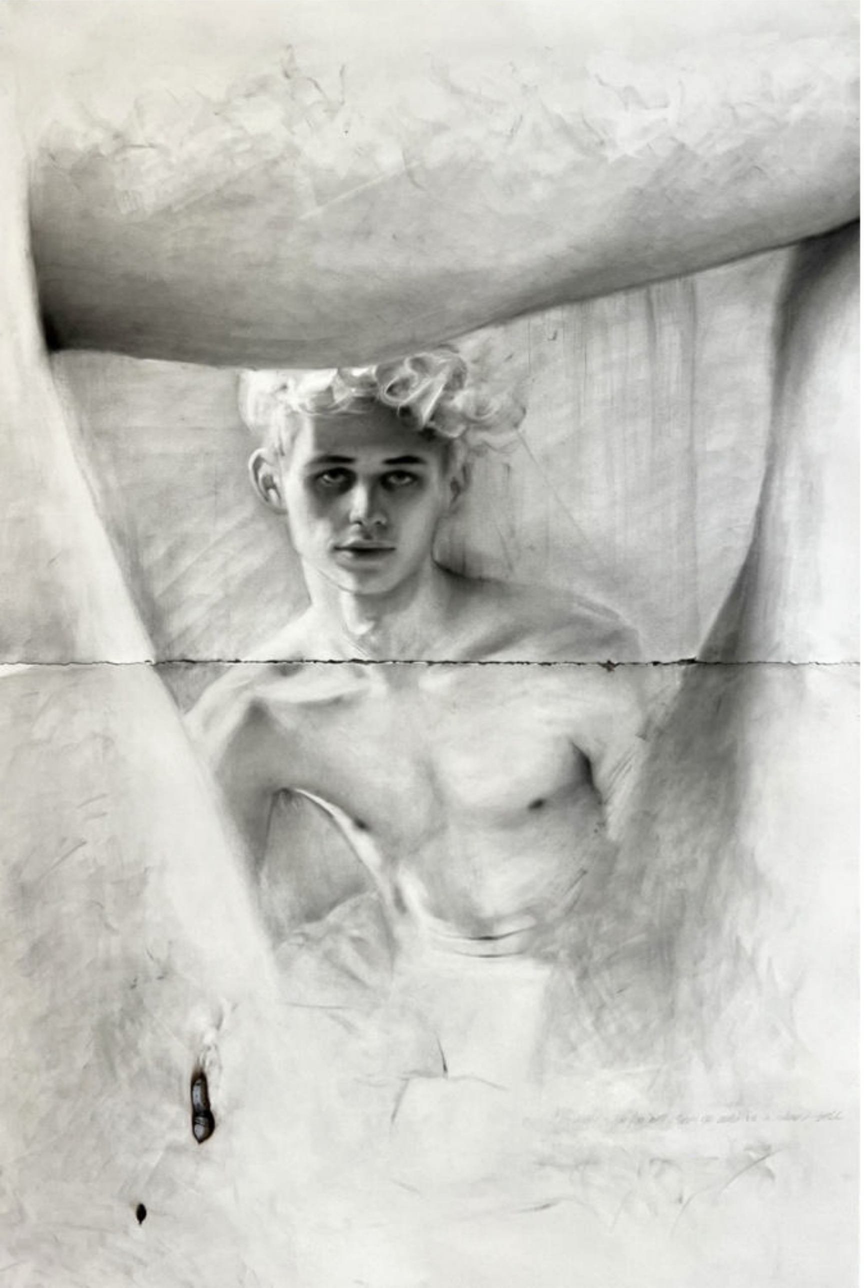
VISIT: WHITNEY.ORG
INSTAGRAM: @WHITNEYMUSEUM

MARCUS VENEGAS: *THE REMEMBERING SELF*


let go of my hand and I was
my eyes blink

> **I AM A STORYTELLER. AS A GAY MEXICAN-AMERICAN ARTIST, I FIND MYSELF IN A CHALLENGING POSITION TO SHARE WITH OTHERS THE HARDSHIPS OF BEING QUEER, SPECIFICALLY WHEN IT COMES TO THE SUBJECT OF ROMANCE.**
>
> -- MARCUS VENEGAS

Helium, 2024
Pastel and graphite and fire and cannabis ash on paper. 22x30 inch
Marcus Venegas © All rights reserved.

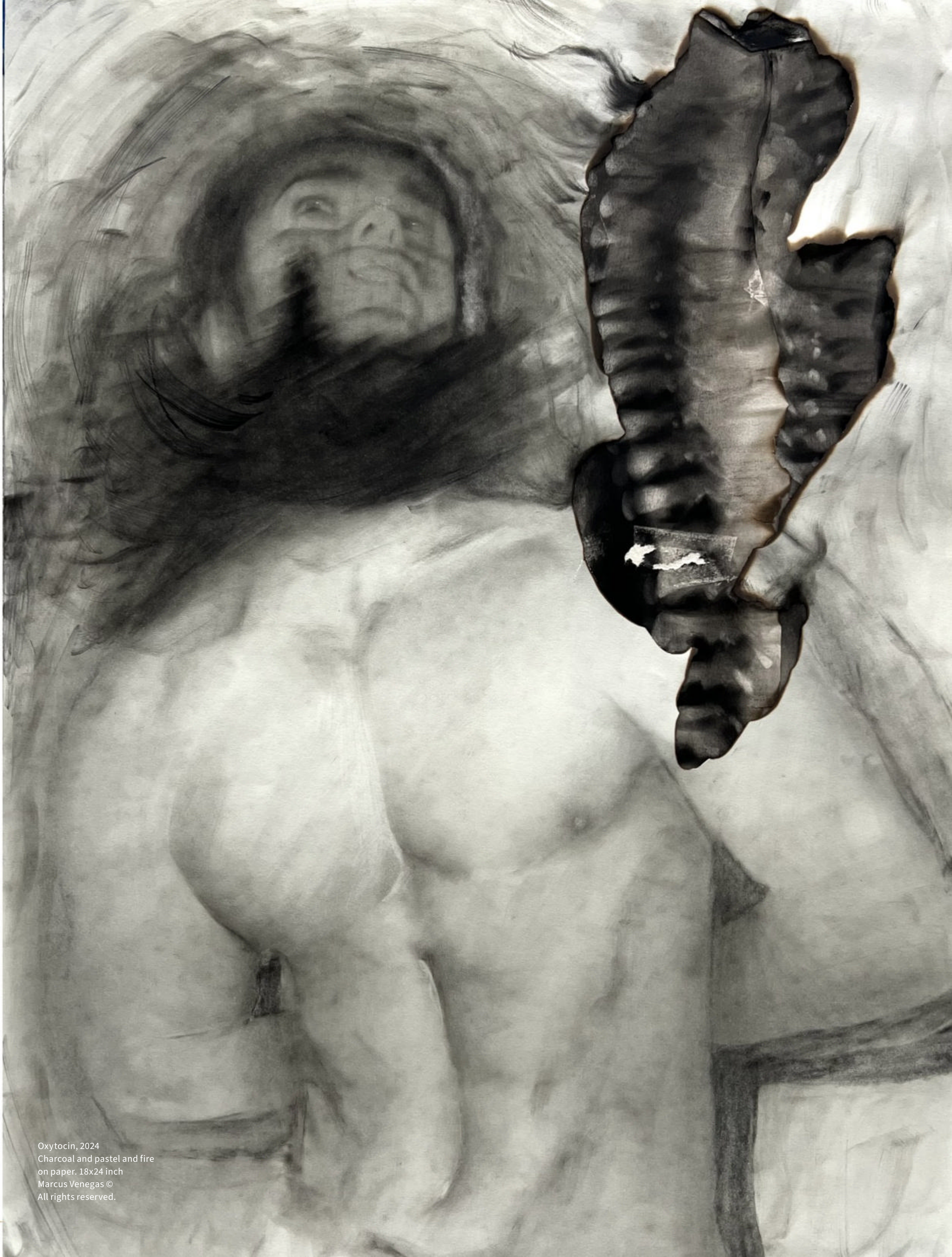


MARCUS VENEGAS: THE REMEMBERING SELF

My creations are centered around the concept of autobiographical memory and 'remembering self,' a term coined by the renowned psychologist Daniel Kahneman. This notion emphasizes how people reflect on past experiences, characterizing them by their peak intensity and their end while disregarding their duration or average emotions.
I apply this psychological concept to my personal trauma involving my love life and my identity as a gay man.

Top Left and Right:
Marcus Venegas at the studio
© All rights reserved.

Left Bottom:
Eye of the Needle. 2023
Charcoal and cigarette ash
and fire on paper. 30x44 inch
Marcus Venegas ©
All rights reserved.



Oxytocin, 2024
Charcoal and pastel and fire
on paper. 18x24 inch
Marcus Venegas ©
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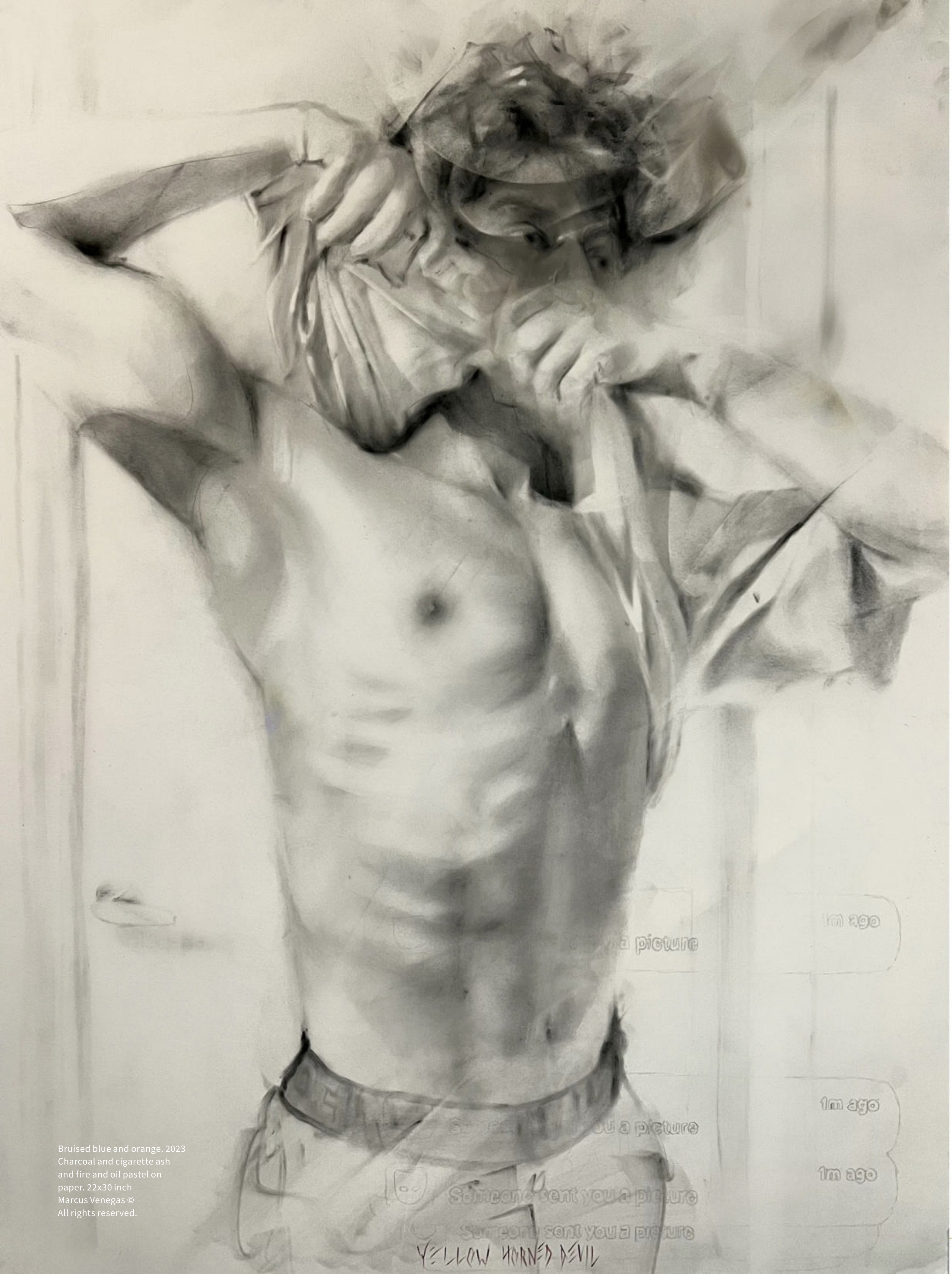
1m ago
...a picture
1m ago
...you a picture
1m ago
Someone sent you a picture
Someone sent you a picture
YELLOW HORNED DEVIL

Bruised blue and orange. 2023
Charcoal and cigarette ash
and fire and oil pastel on
paper. 22x30 inch
Marcus Venegas ©
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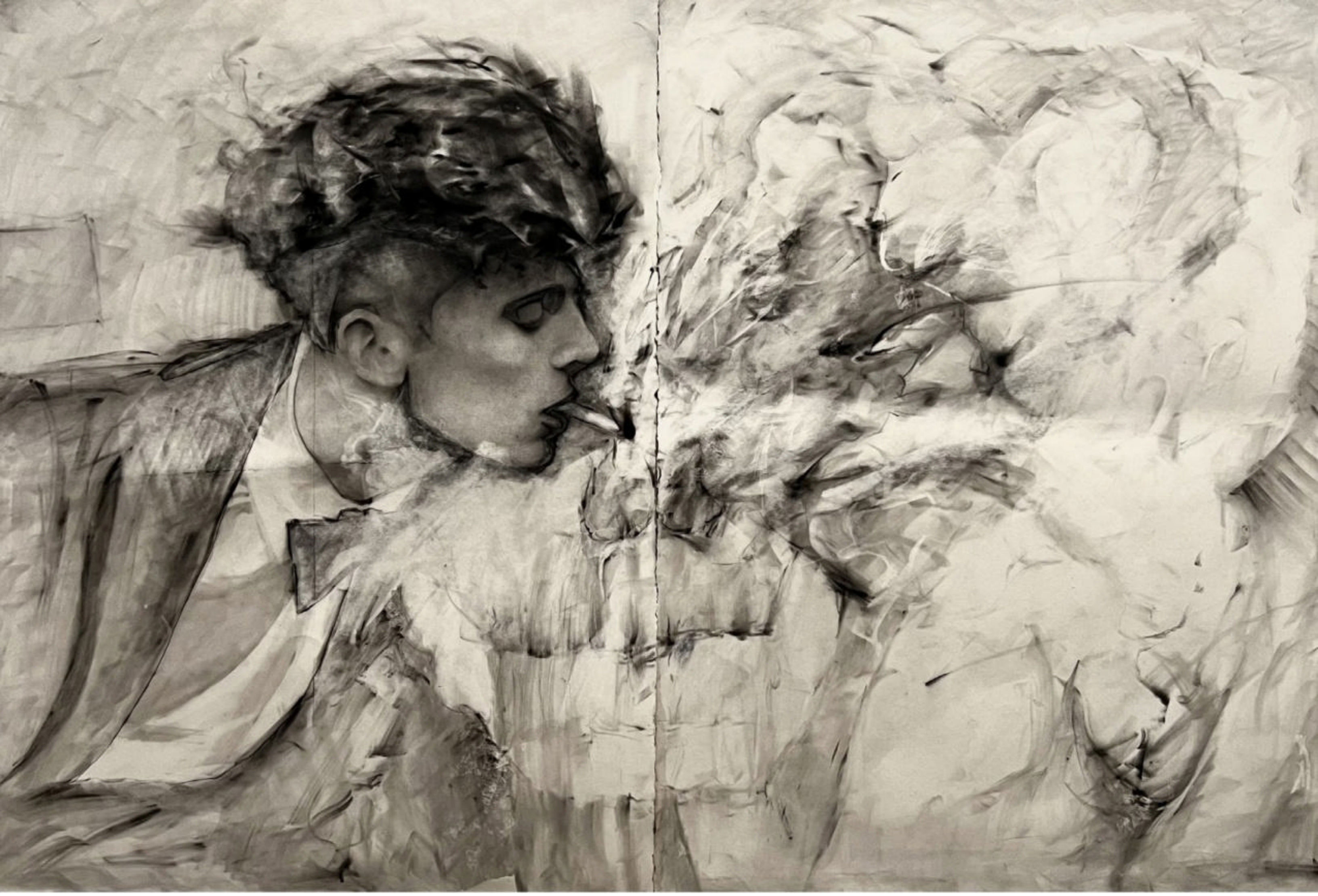
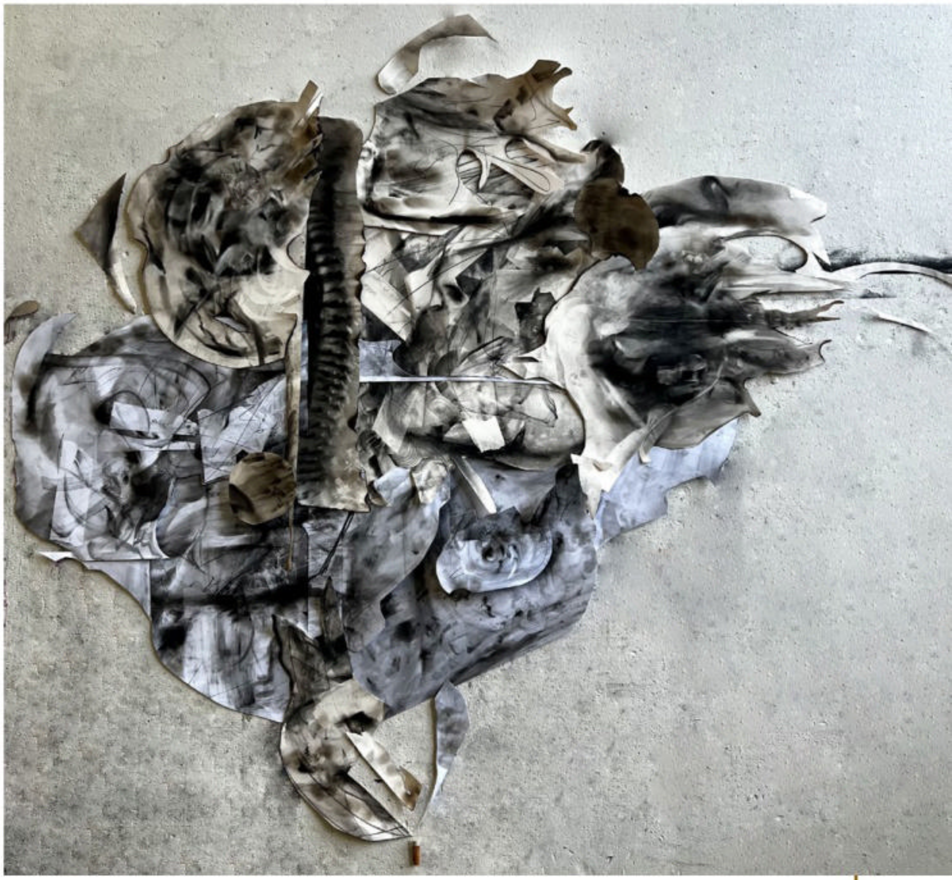


By using material symbols such as cigarette ash and charcoal and performing the burning of my pieces, I can create an emotional motif that is authentic and sincere to my history.

The fading softness of each piece alludes to a memory that is either fading out or reemerging, further referencing the impetuous actions that come with youth while highlighting its impermanence.

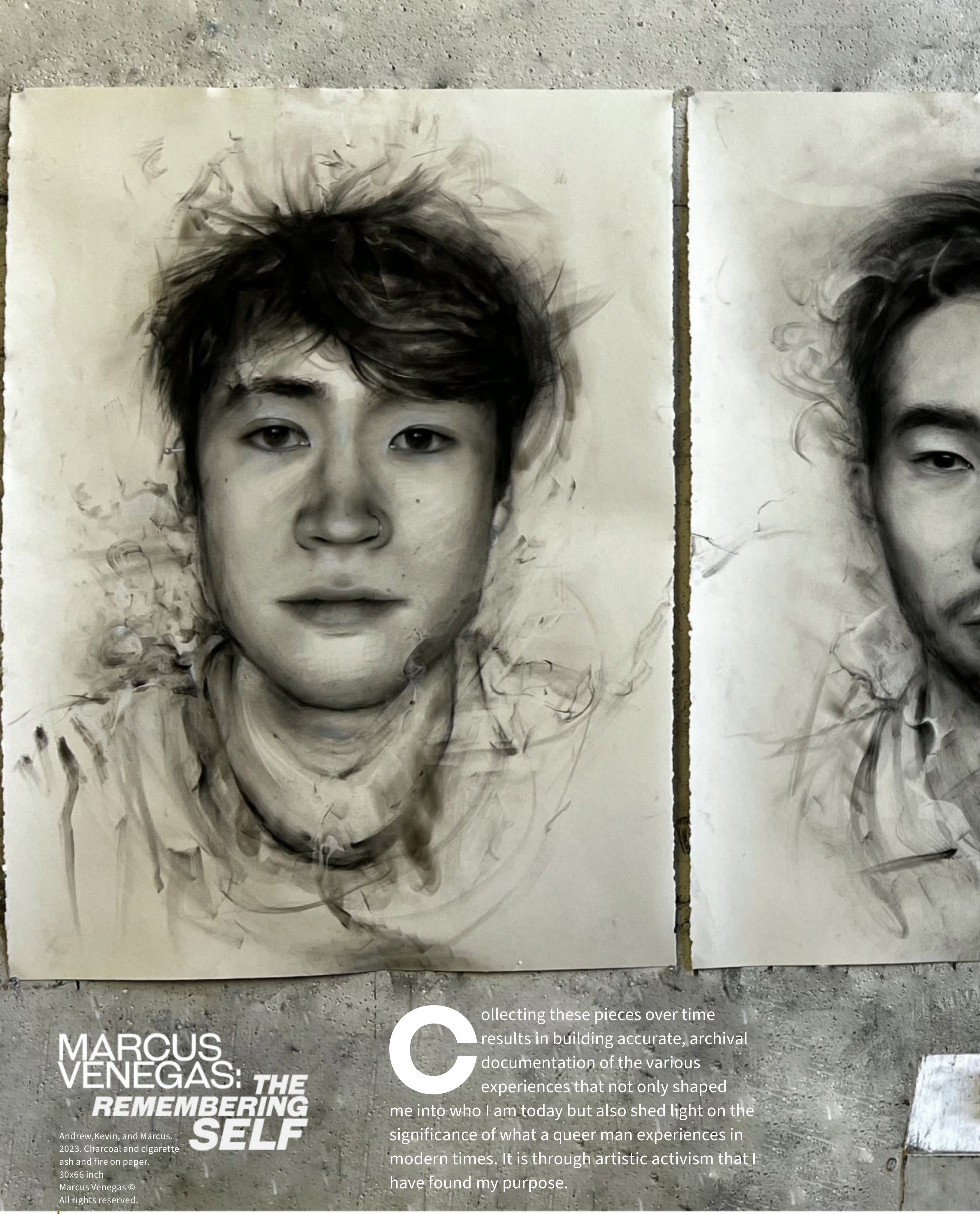
The black-and-white nature of my drawings conveys honesty and truth. By including lyrical compositions, I am able to immerse myself in a universe of pictorial poetry and the overall theatrical nature of romance.



Top: Bloodstained. 2023
Charcoal and cigarette ash
and fire on paper. 30x44 inch
Marcus Venegas ©
All rights reserved.

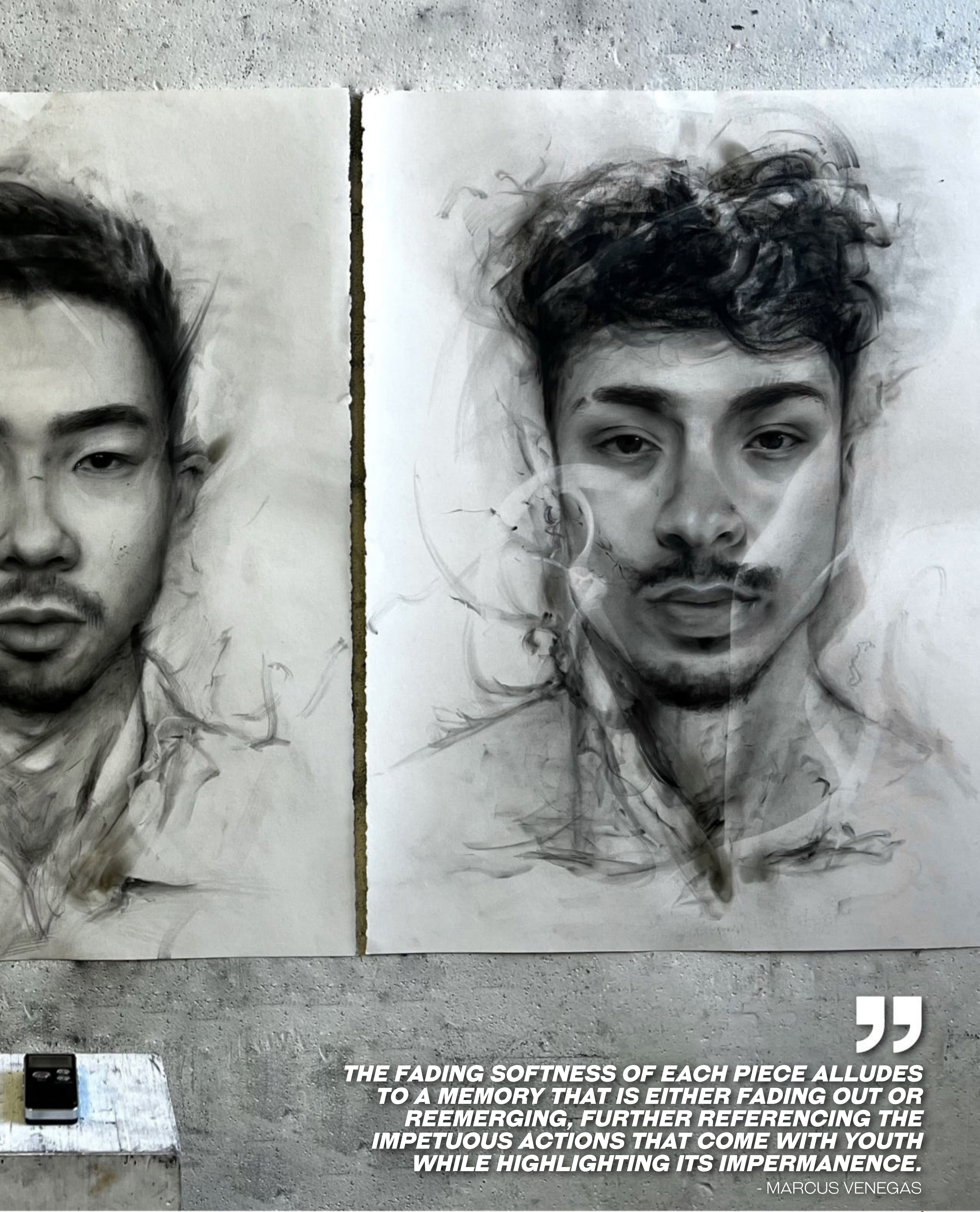
Right: Residue of cloud #9.
2023. Charcoal and cigarette
ash and fire and cigarette butt
on paper. 48x42 inch.
Marcus Venegas ©
All rights reserved.

MARCUS VENEGAS: THE REMEMBERING SELF

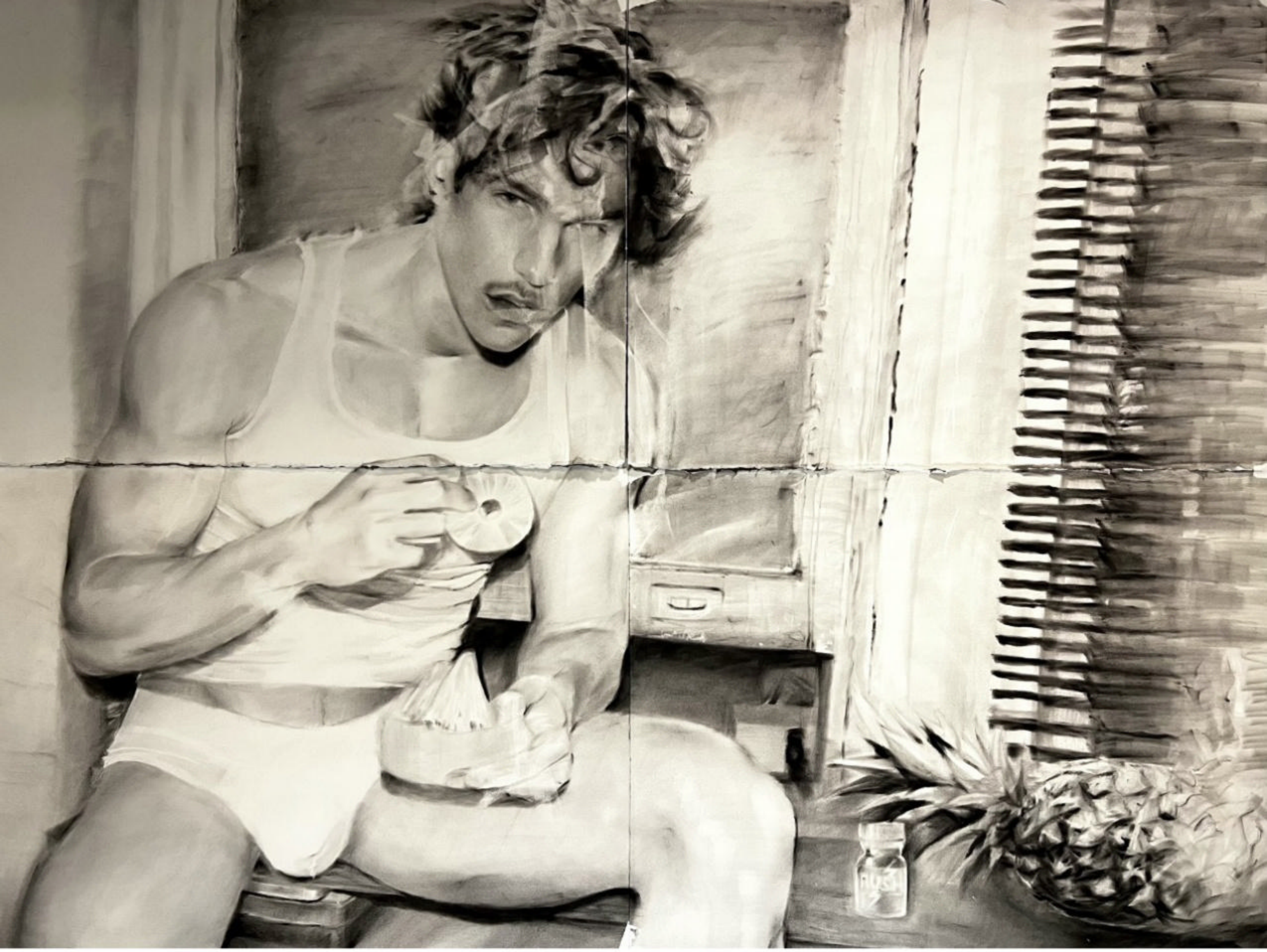


Andrew,Kevin, and Marcus.
2023. Charcoal and cigarette ash and fire on paper.
30x66 inch
Marcus Venegas ©
All rights reserved.

Collecting these pieces over time results in building accurate, archival documentation of the various experiences that not only shaped me into who I am today but also shed light on the significance of what a queer man experiences in modern times. It is through artistic activism that I have found my purpose.



> **THE FADING SOFTNESS OF EACH PIECE ALLUDES TO A MEMORY THAT IS EITHER FADING OUT OR REEMERGING, FURTHER REFERENCING THE IMPETUOUS ACTIONS THAT COME WITH YOUTH WHILE HIGHLIGHTING ITS IMPERMANENCE.**
>
> - MARCUS VENEGAS



Marcus Venegas (b. 2001, Laredo, TX) earned a BFA in Studio Art at The University of Texas at Austin and is currently earning his MFA at the New York Academy of Art. His work has been featured in Volume 18 of Friend of the Artist art book, Issue #102 of International Art Market Magazine, Issue 13 of the online & printed publication of Divide Magazine, Issue 7 of the online & printed Artsin Square Magazine, and the 6th edition online & printed Spring publication of Apricity Magazine, where the work was exhibited in the Sinclair Suite at the Texas Union, Austin (2022).

Left: Marcus Venegas at
the studio©
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Top: Prep. 2023
Charcoal and cigarette ash
on paper. 60x44 inch
Marcus Venegas ©
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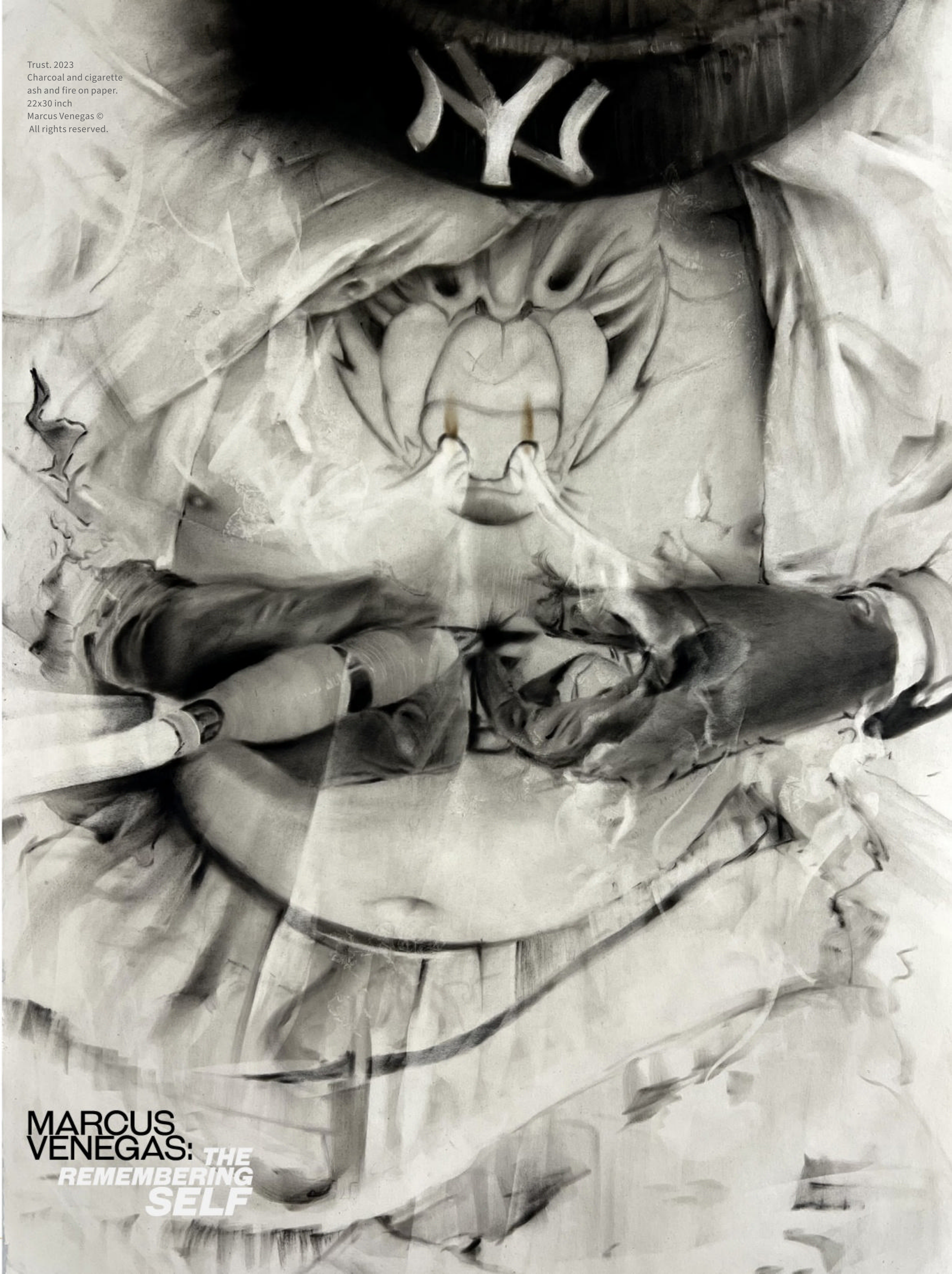

Trust. 2023
Charcoal and cigarette ash and fire on paper.
22x30 inch
Marcus Venegas ©
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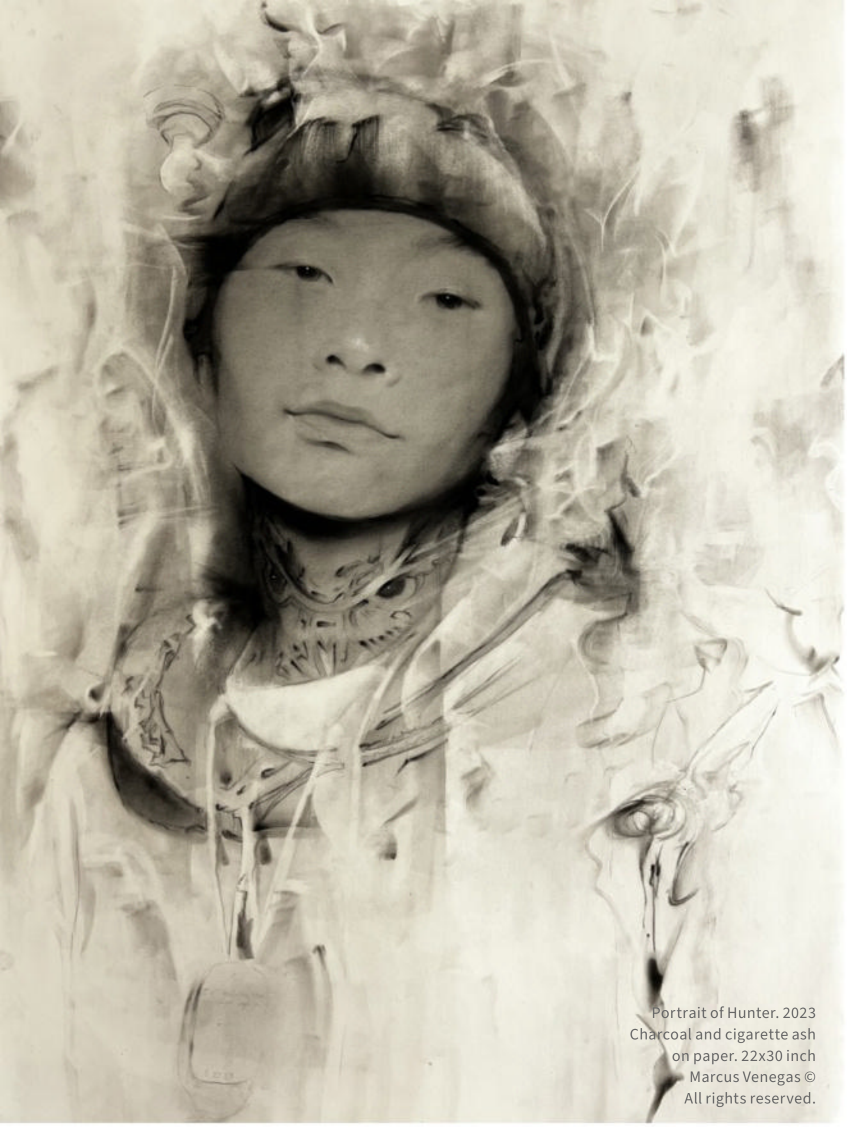
MARCUS VENEGAS: THE REMEMBERING SELF



Portrait of Hunter. 2023
Charcoal and cigarette ash
on paper. 22x30 inch
Marcus Venegas ©
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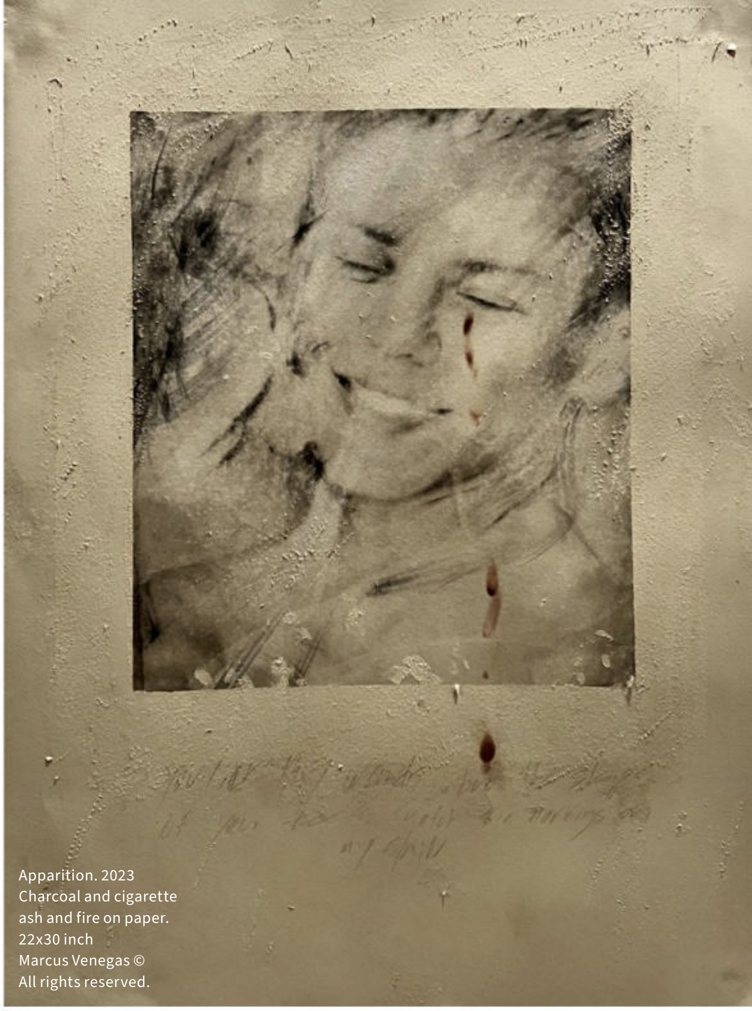

Apparition. 2023
Charcoal and cigarette
ash and fire on paper.
22x30 inch
Marcus Venegas ©
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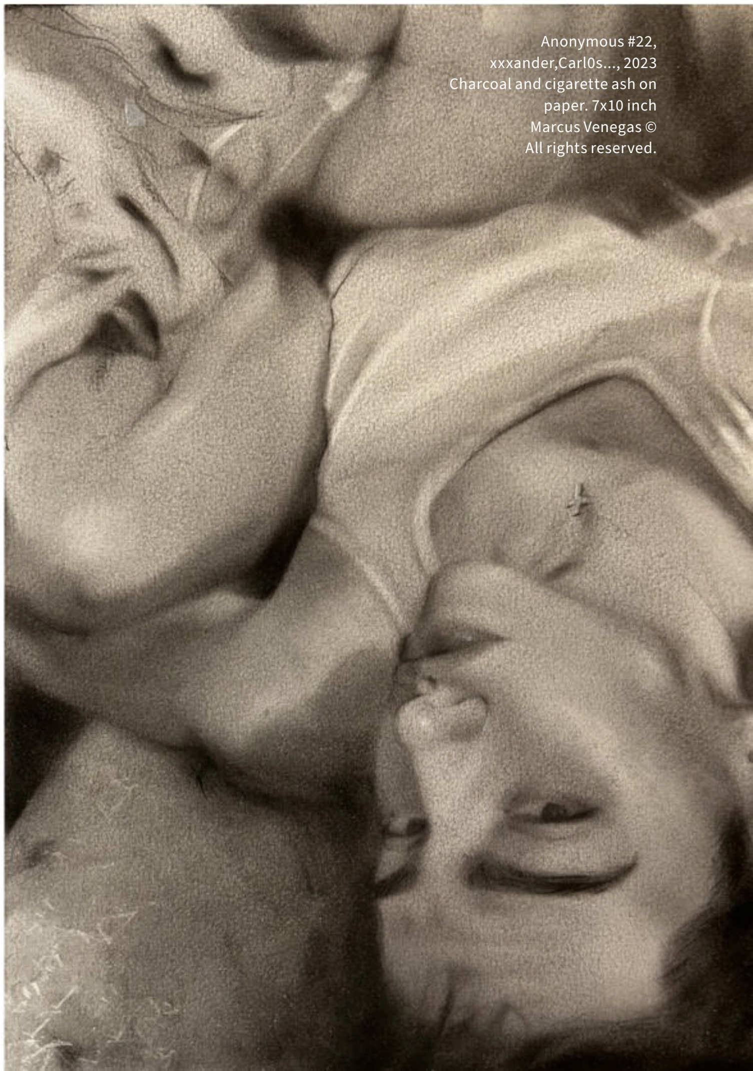
Venegas' work has also appeared at the Art and Identity Showcase in the WCP Ballroom, Austin (2023), and the #8 Artsin Square Virtual Exhibition (2024). Venegas participated in the Tribeca Ball Hallway Exhibition, New York (2025); the group exhibitions "Somos Recuerdos," Austin (2024); "By NYC," New York, (2023); "The Last Minute Show," Austin, (2022); "With All the Desperation of a Starving Dog," Austin, (2022); "The Armageddon Show," Austin, (2022); "Print Extravaganza," Austin (2023); "I'll Call you Back," Austin, (2023); and "Reimaging Health: Aesthetics of Health," an exhibition displayed in the Health Discovery building in Del Medical School as well as in the Visual Arts Center, Austin, (2022). Venegas has been awarded the President's Scholar Award (2024-2025) and the SURP Academy Scholar Award and attended the Summer Undergraduate Residency Program at the New York Academy of Art (2023-2024). He also has been awarded the Roy Crane Award, Austin, TX (2022); a Gold Seal Medal for the VASE competition in San Marcos, TX (2019); and a Gold Key for Arts and Writing Scholastic event in New York, NY (2019).



Anonymous #22,
xxxander,Carl0s..., 2023
Charcoal and cigarette ash on
paper. 7x10 inch
Marcus Venegas ©
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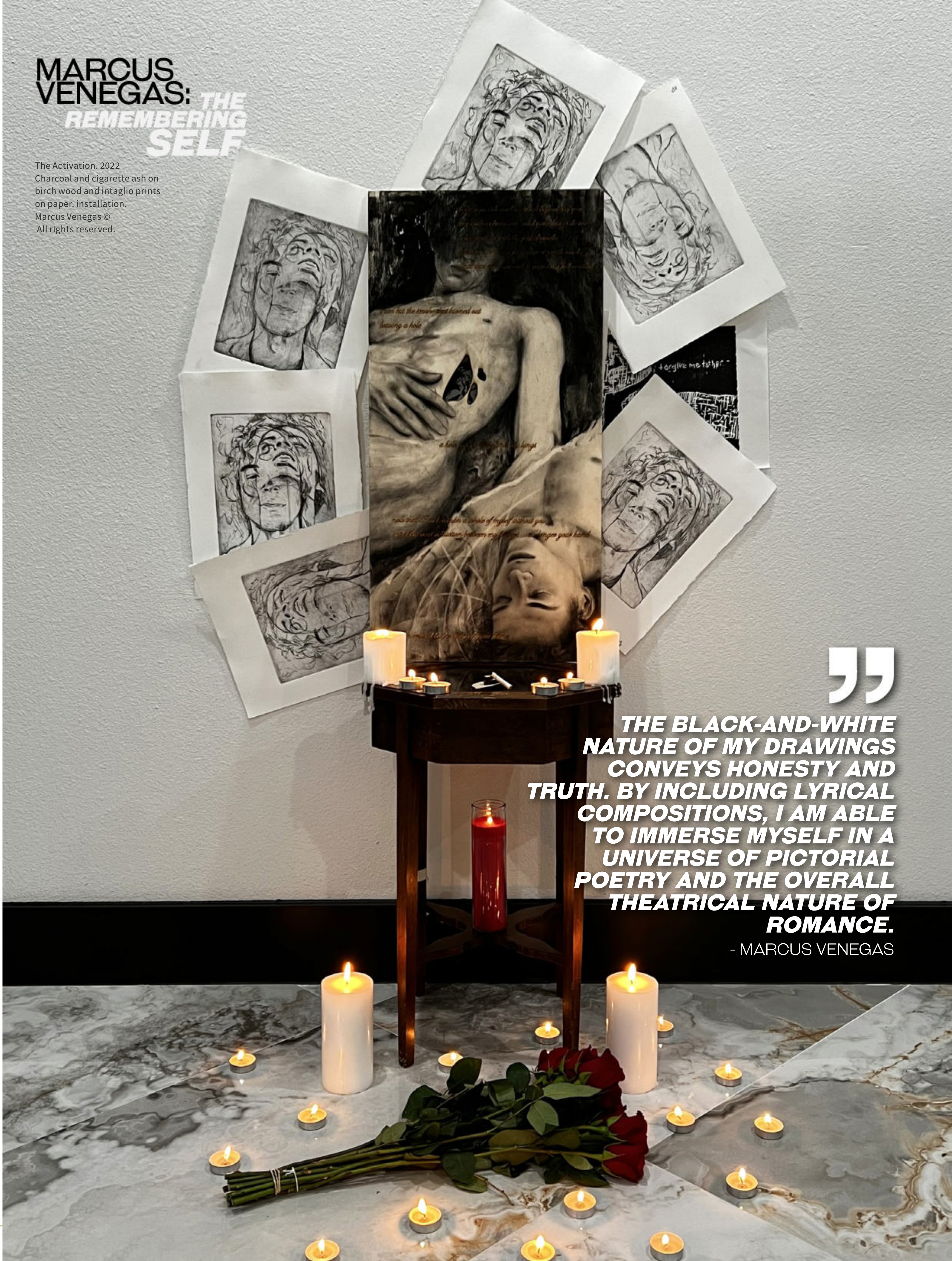
MARCUS VENEGAS: THE REMEMBERING SELF



The Activation. 2022
Charcoal and cigarette ash on birch wood and intaglio prints on paper. installation.
Marcus Venegas ©
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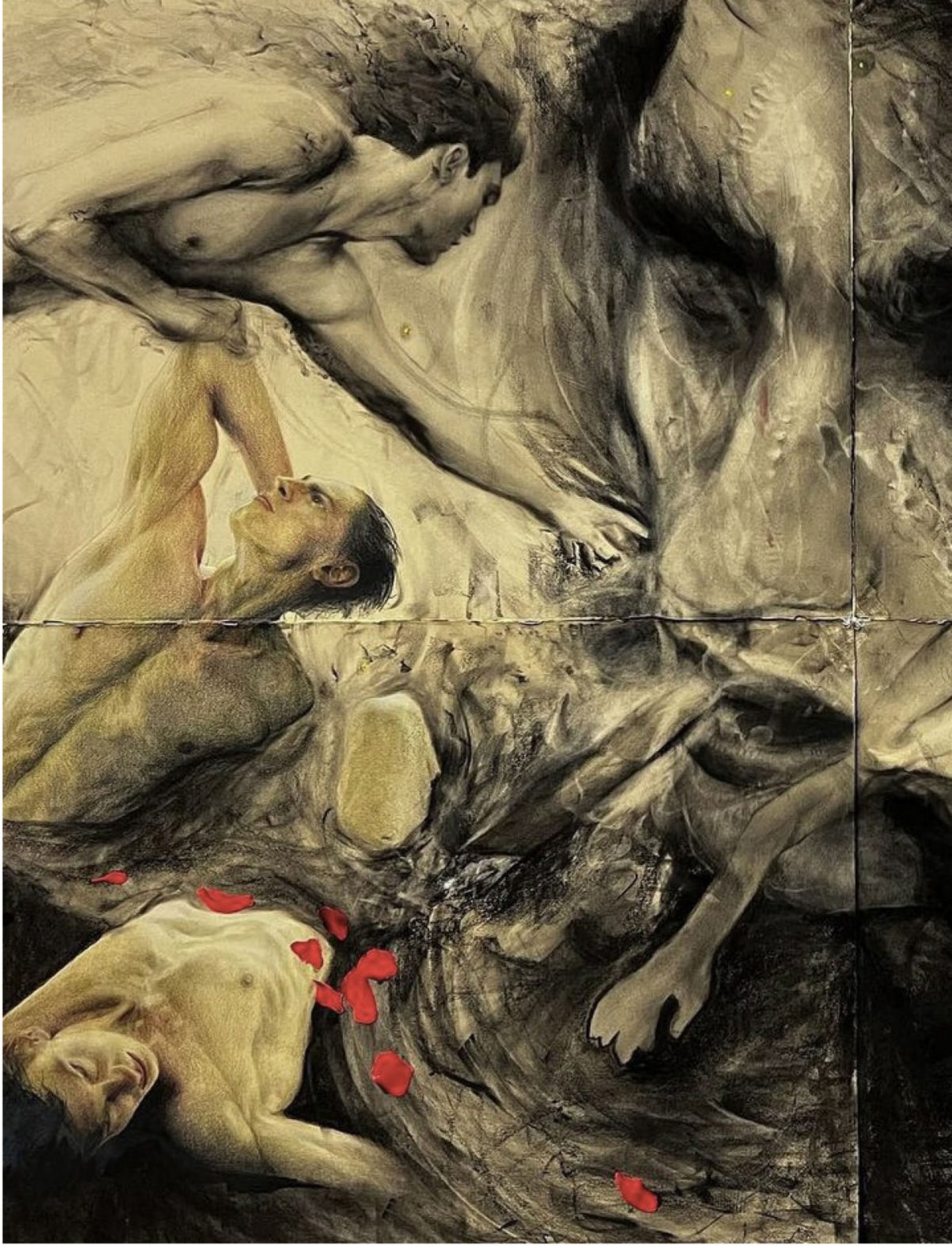
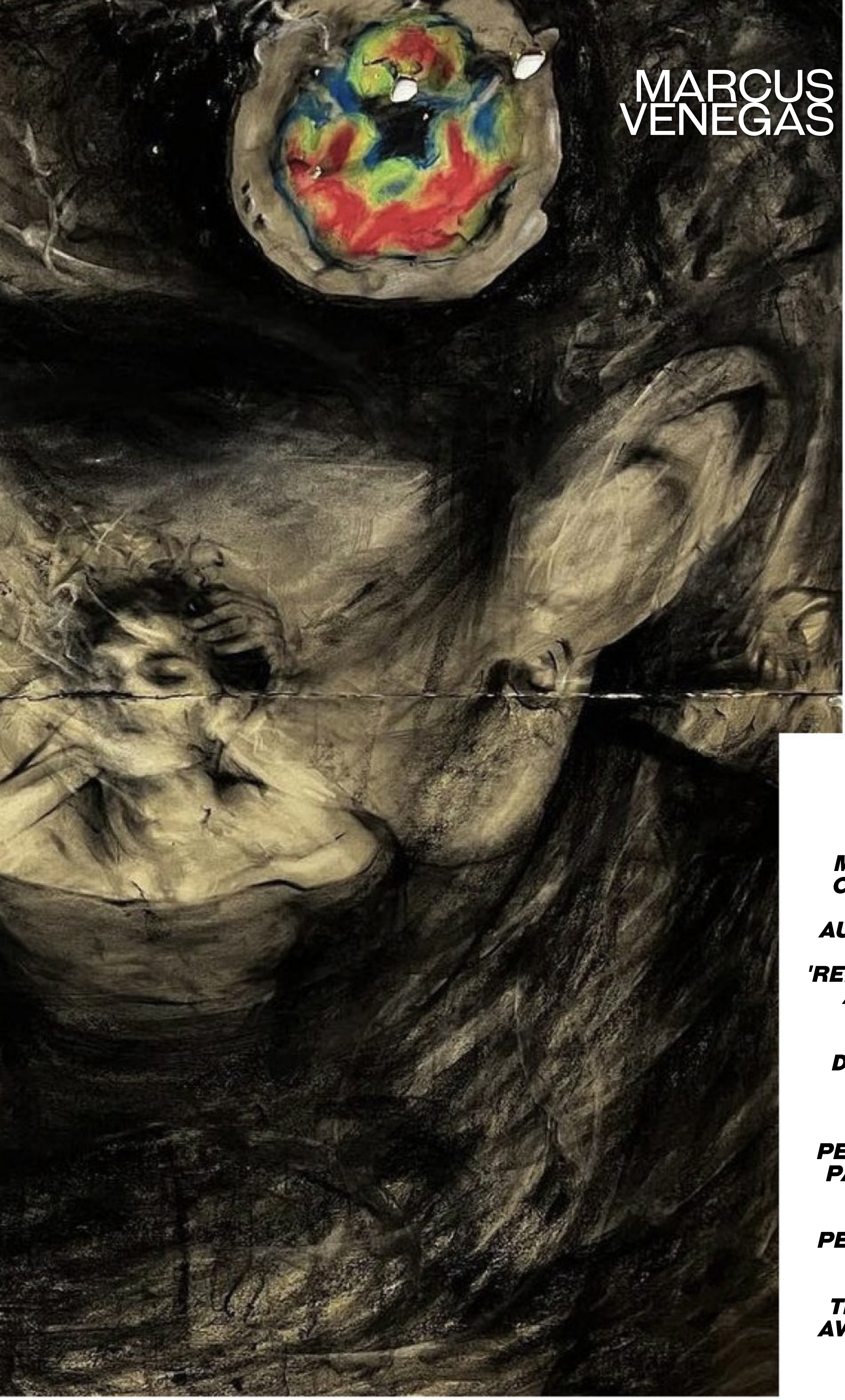
> ”
>
> **THE BLACK-AND-WHITE NATURE OF MY DRAWINGS CONVEYS HONESTY AND TRUTH. BY INCLUDING LYRICAL COMPOSITIONS, I AM ABLE TO IMMERSE MYSELF IN A UNIVERSE OF PICTORIAL POETRY AND THE OVERALL THEATRICAL NATURE OF ROMANCE.**
>
> - MARCUS VENEGAS



MARCUS VENEGAS

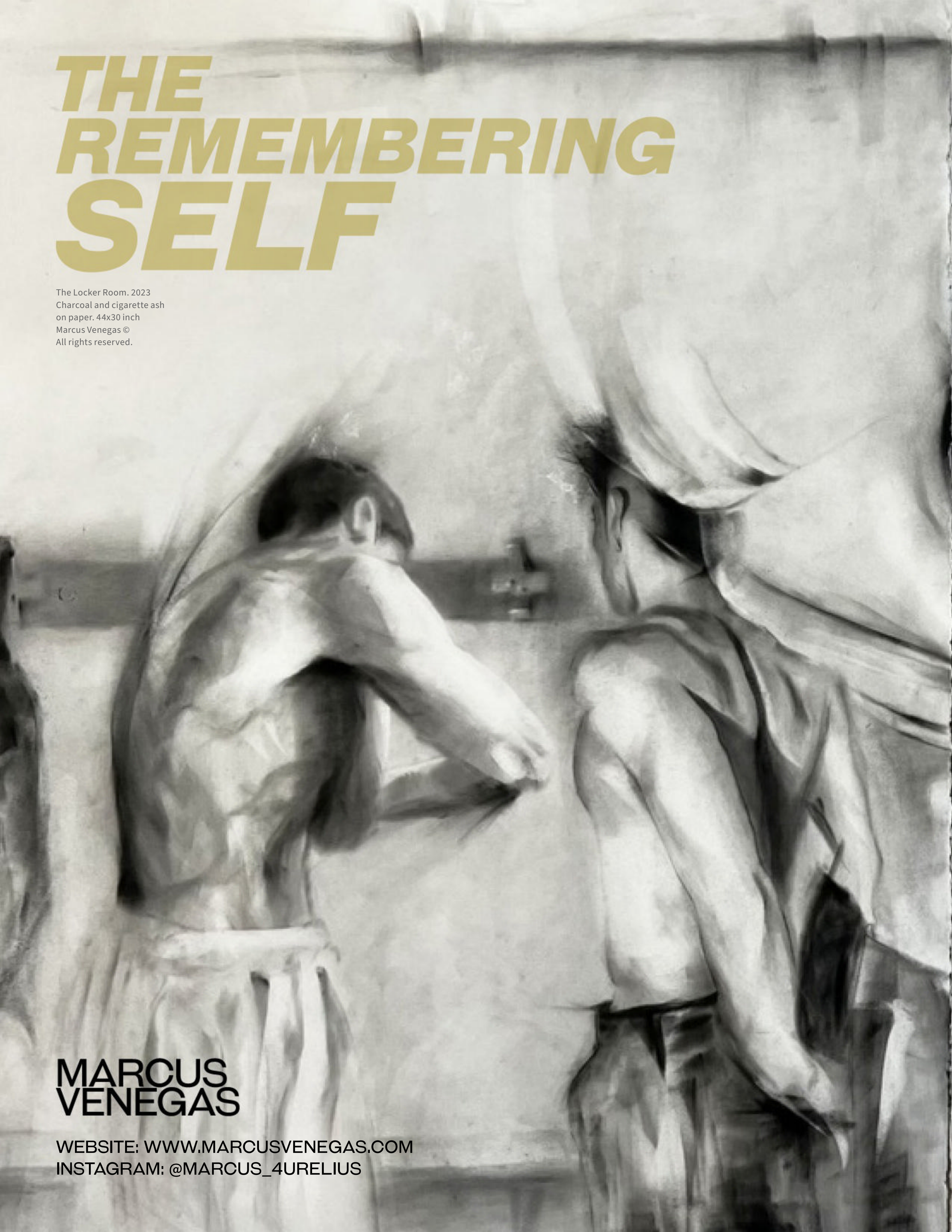
THE REMEMBERING SELF



Keep my bullet in the gun.
2022
Charcoal and cigarette ash and colored pencil and oil pastel on paper. 44x60 inch.
Marcus Venegas ©
All rights reserved.

> ***MY CREATIONS ARE CENTERED AROUND THE CONCEPT OF AUTOBIOGRAPHICAL MEMORY AND 'REMEMBERING SELF,' A TERM COINED BY THE RENOWNED PSYCHOLOGIST DANIEL KAHNEMAN.***
>
> ***THIS NOTION EMPHASIZES HOW PEOPLE REFLECT ON PAST EXPERIENCES, CHARACTERIZING THEM BY THEIR PEAK INTENSITY AND THEIR END WHILE DISREGARDING THEIR DURATION OR AVERAGE EMOTIONS.***
>
> - MARCUS VENEGAS

THE REMEMBERING SELF



The Locker Room. 2023
Charcoal and cigarette ash
on paper. 44x30 inch
Marcus Venegas ©
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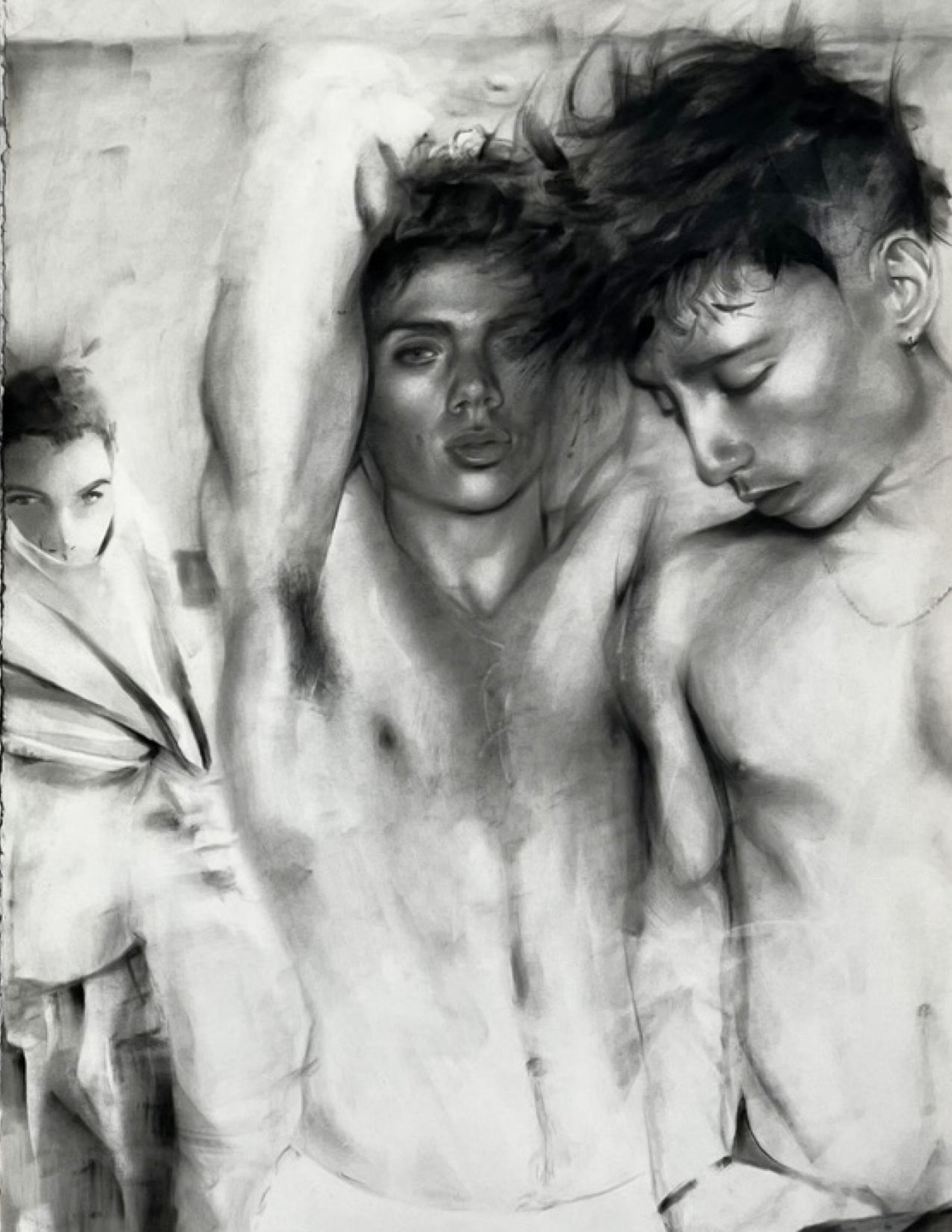
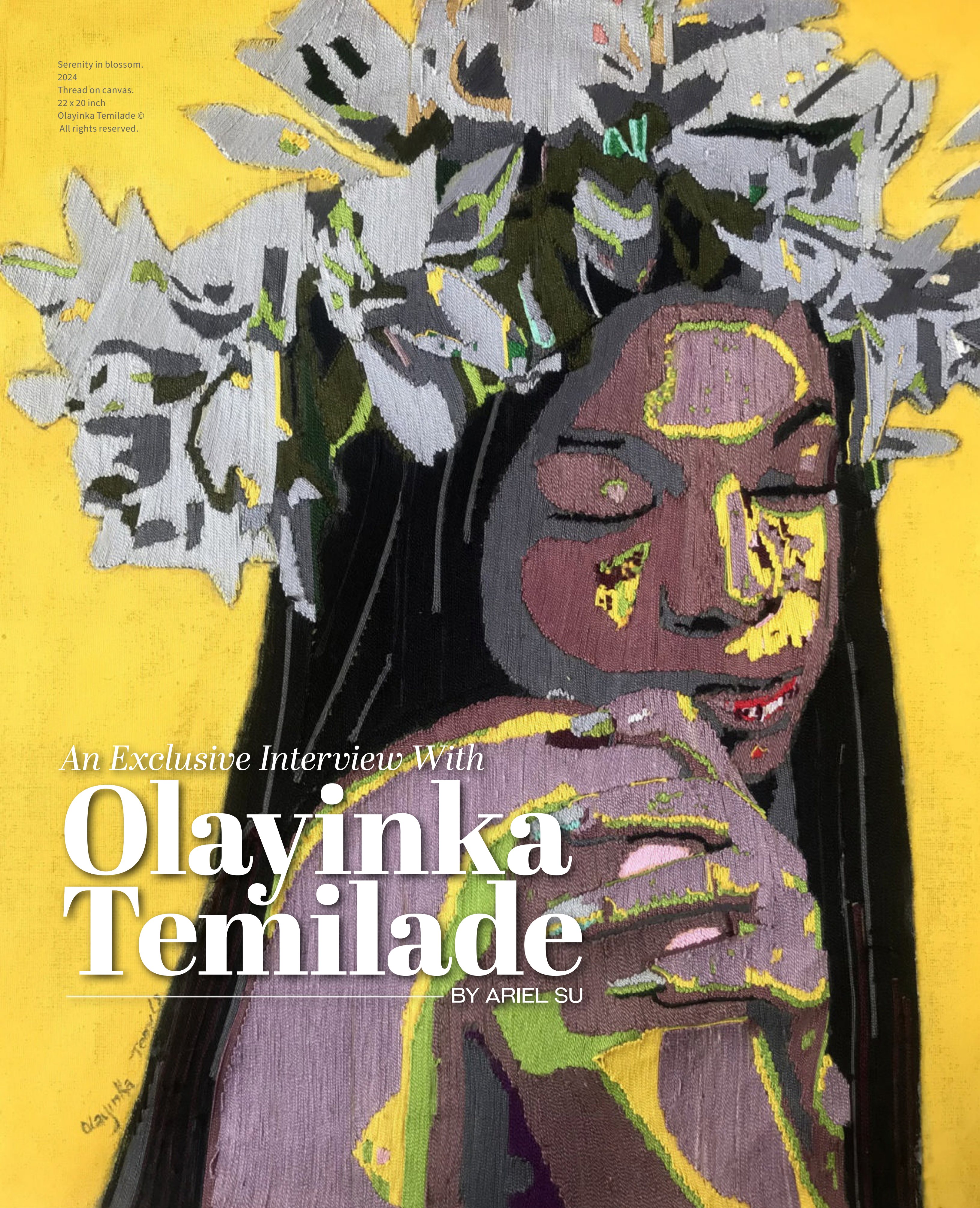
MARCUS VENEGAS

WEBSITE: WWW.MARCUSVENEGAS.COM
INSTAGRAM: @MARCUS_4URELIUS





Serenity in blossom.
2024
Thread on canvas.
22 x 20 inch
Olayinka Temilade ©
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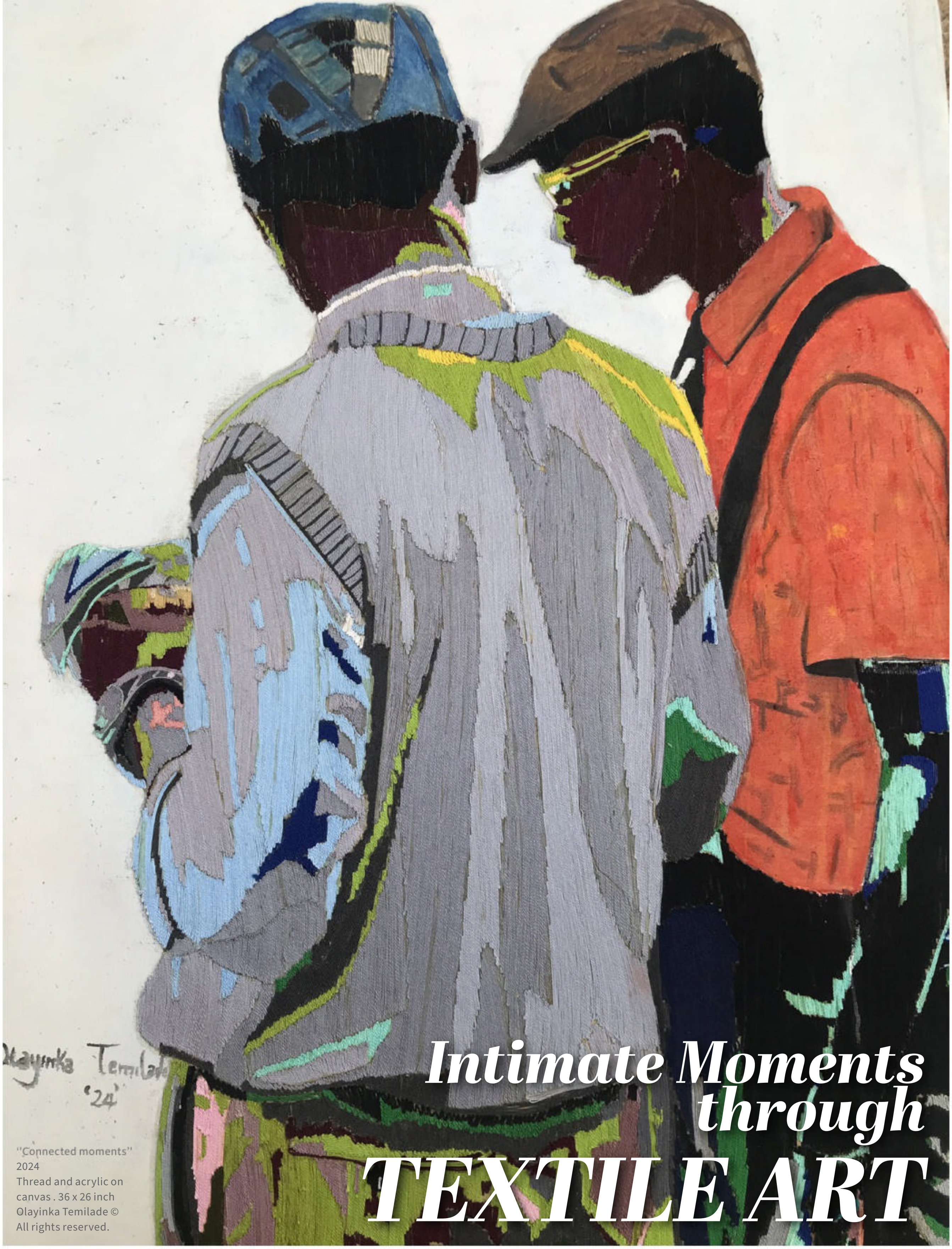
An Exclusive Interview With

Olayinka Temilade

BY ARIEL SU

Intimate Moments through *TEXTILE ART*



"Connected moments"
2024
Thread and acrylic on
canvas . 36 x 26 inch
Olayinka Temilade ©
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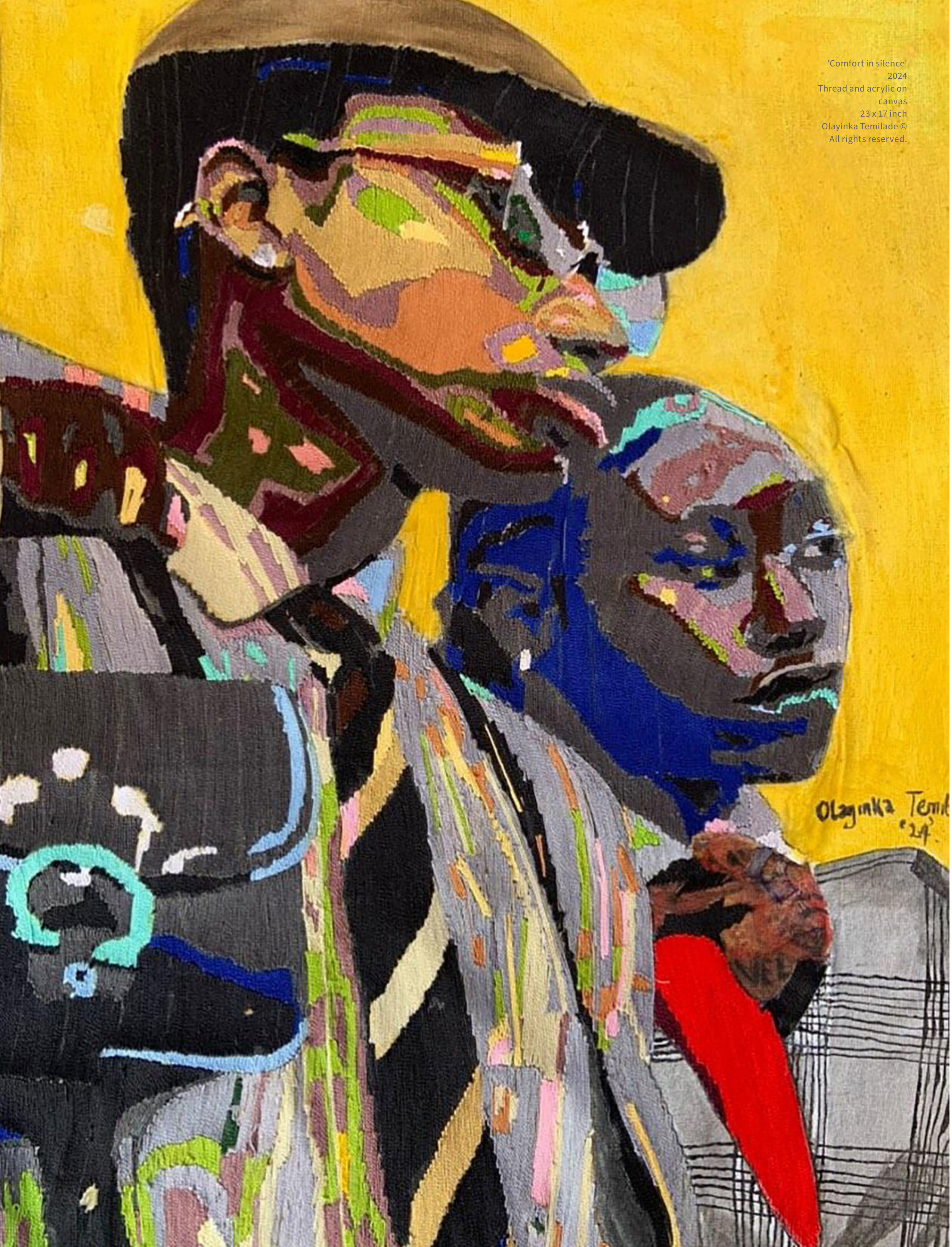
> **FOR ME, DRAWING THE HUMAN FIGURE IS ABOUT CAPTURING ITS PHYSICAL FORM AND TAPPING INTO ITS DEEPER EMOTIONAL AND PSYCHOLOGICAL RESONANCE. THE HUMAN BODY IS A POWERFUL SYMBOL OF OUR SHARED HUMAN EXPERIENCE, AND BY EXPLORING ITS MANY FACETS, I CAN CREATE DEEPLY PERSONAL AND UNIVERSALLY RELATABLE ARTWORK. "** - Olayinka Temilade


Olayinka Temil
'24

'Comfort in silence'
2024
Thread and acrylic on canvas
23 x 17 inch
Olayinka Temilade ©
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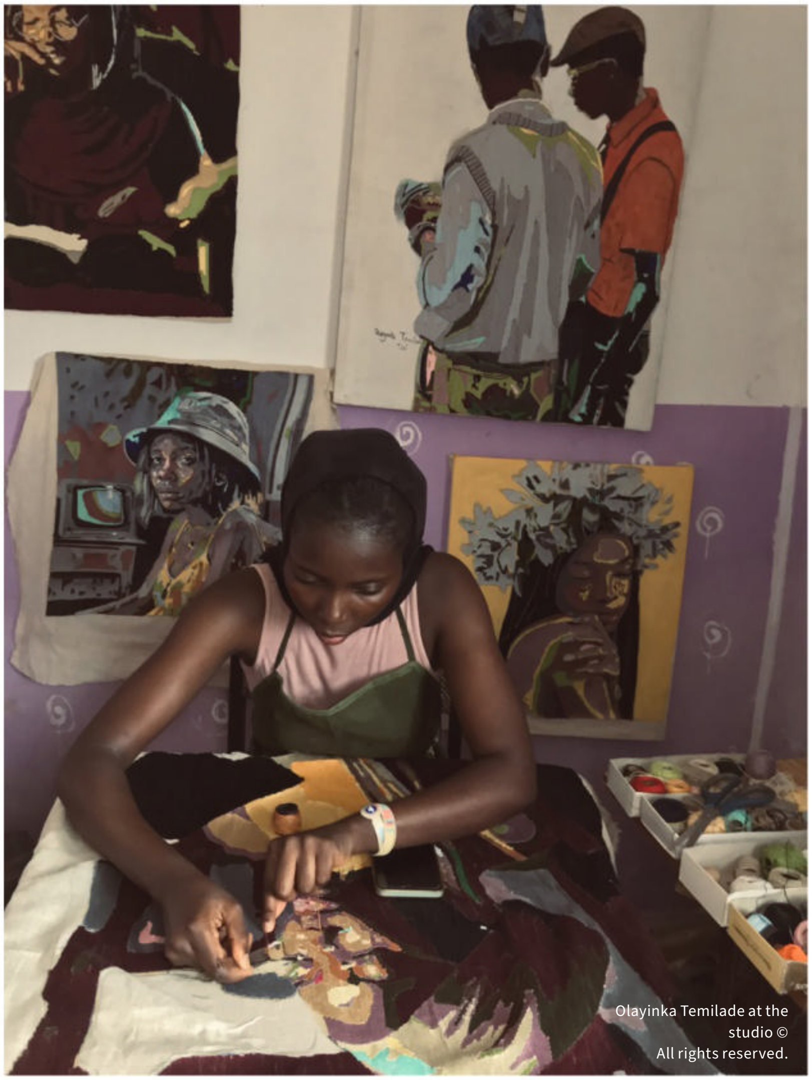

Olayinka Temilade at the studio ©
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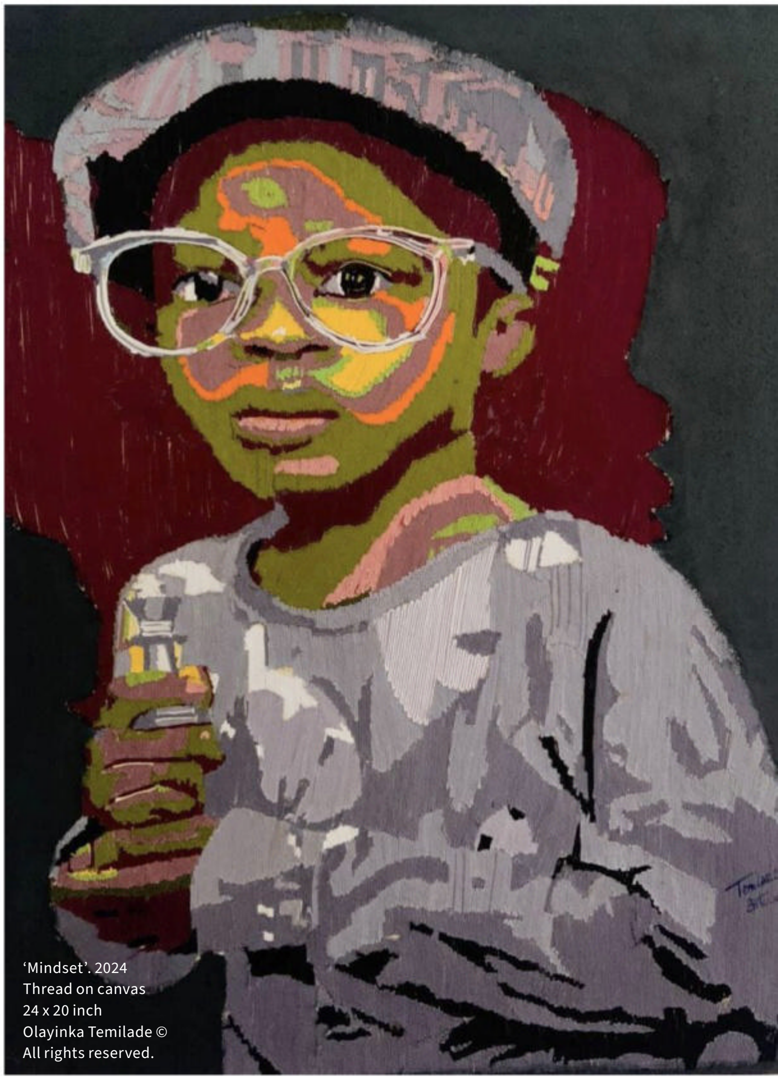

‘Mindset’. 2024
Thread on canvas
24 x 20 inch
Olayinka Temilade ©
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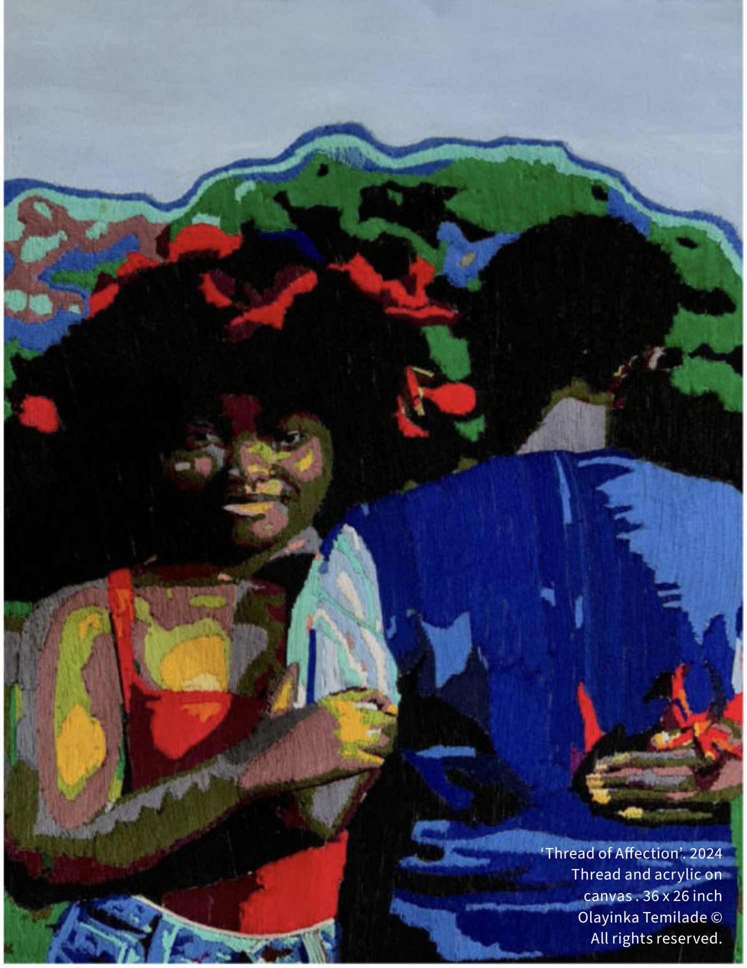
Olayinka Temilade

Olayinka Temilade, born in 2002 in the vibrant Kwara State of Nigeria, is a remarkable textile artist characterized by its mesmerizing use of colors and a diverse array of threads. Her creations are not merely visual representations but intricate tapestries that evoke depth and texture, resonating with a lifelike, captivating, and thought-provoking quality. Olayinka's artistic journey commenced early in her life, fueled by a profound passion that blossomed into a committed career in the arts.

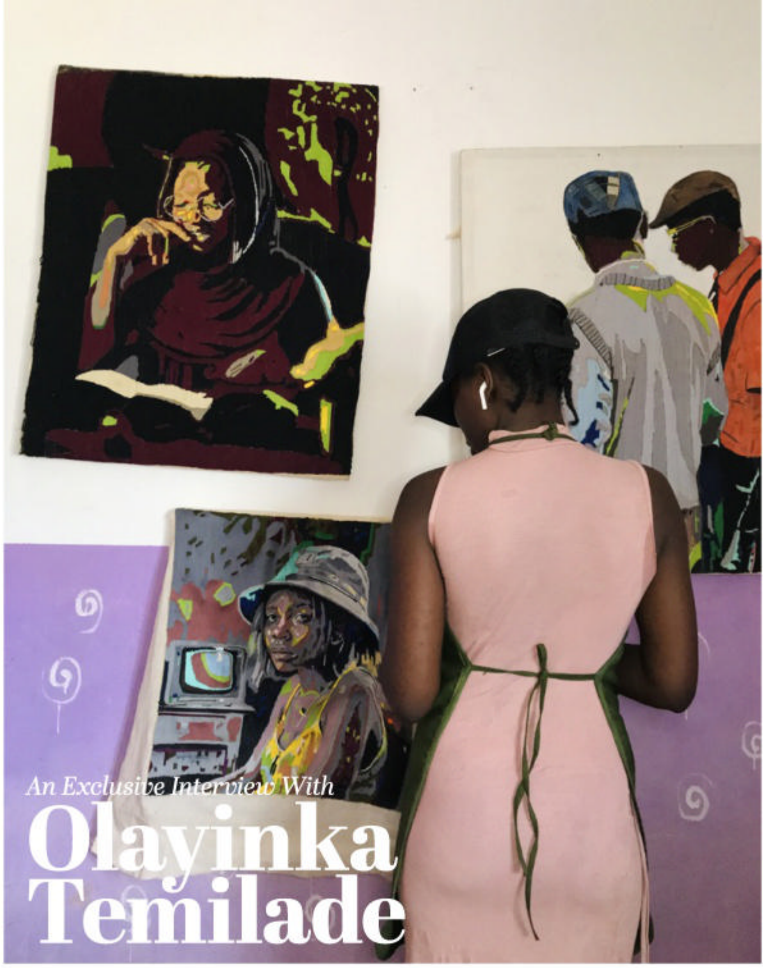
Possessing an exceptional talent, she has cultivated her strengths through a harmonious blend of innate ability, formal education, and extensive hands-on experience. In 2023, Olayinka completed her B.A. (Ed) in Fine and Applied Arts at the esteemed Federal University of Education, Adeyemi, Ondo State, where she sharpened her skills and broadened her artistic horizons.

As an artist, Olayinka is driven by a deep desire to forge meaningful connections through her art, striving to profoundly engage the viewer's critical sense. Her work reflects the beauty and intricacy of the human experience, aiming to transcend the limitations of language and communicate directly with the soul.

An introspective and contemplative individual, she utilizes her artwork as an expansive medium for self-expression. Through her pieces, Olayinka explores and articulates the multifaceted aspects of life, shedding light on Africans' diverse lifestyles, emotions, struggles, and unyielding resilience. Her art celebrates the intrinsic beauty of her subjects, illuminating the stories and experiences that often remain unexpressed, thereby offering a powerful commentary on the human condition.



'Thread of Affection'. 2024
Thread and acrylic on canvas . 36 x 26 inch
Olayinka Temilade ©
All rights reserved.



An Exclusive Interview With

Olayinka Temilade

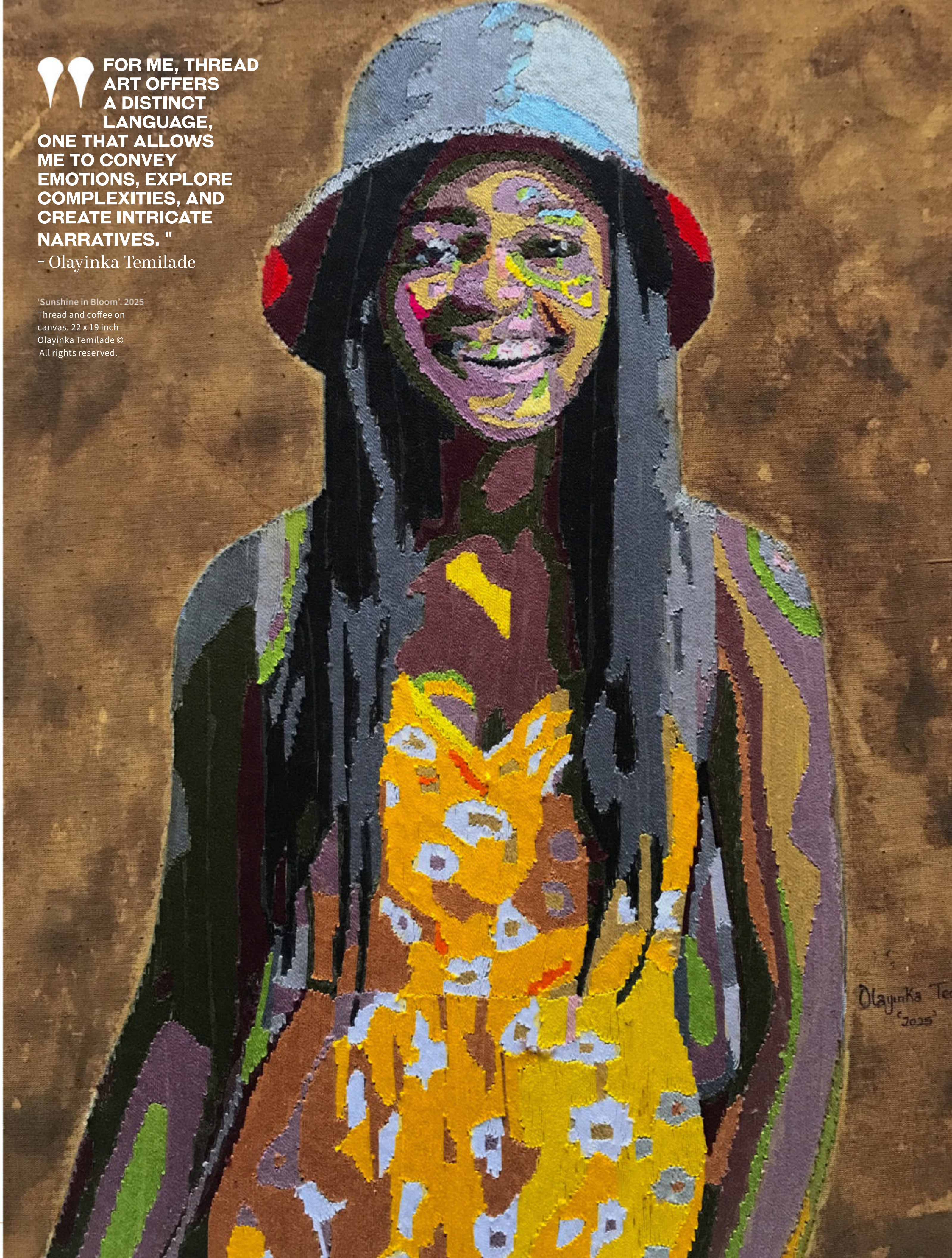
BY ARIEL SU

> **WHILE MY ARTWORK MAY NOT BE OVERTLY POLITICAL OR SOCIALLY DIDACTIC, IT IS INDEED INFUSED WITH A DEEP SENSE OF SOCIAL AWARENESS AND EMPATHY."**
> - Olayinka Temilade

ART MARKET MAGAZINE:
It's a pleasure interviewing you, Olayinka Temilade.
Your work is unique and fascinating. You are a young artist who recently graduated with a B.A. from your academic studies. You have started your art journey successfully, participating in exhibitions and being represented by TAAG Gallery.
Let's dig a bit into your background. Where does the passion for art come from? Did you grow up in an artistic environment?

OLAYINKA TEMILADE: My passion for art is deeply rooted in my natural inclination toward creative expression. From a young age, I found solace in drawing and painting, which allowed me to channel my emotions and thoughts into tangible forms. This innate affinity for art was nurtured by my family's encouragement, who recognized the value of creativity in my cognitive and emotional development.
As I grew older, my exposure to various art forms and techniques further deepened my passion. I was fascinated by the works of renowned artists whose styles and philosophies resonated with my own creative vision. This fascination inspired me to experiment with different mediums and techniques, leading to the development of my unique artistic voice.
Throughout my artistic journey, I've come to realize that my passion for art is not only a source of personal fulfillment but also a means of connecting with others. Art has the power to transcend linguistic and cultural barriers, evoking emotions and sparking meaningful conversations. This understanding has fueled my commitment to creating art that inspires, educates, and uplifts others.

In summary, my passion for art is an organic extension of my being, nurtured by a supportive environment and fueled by my innate creativity. As I continue to evolve as an artist, I remain committed to harnessing the transformative power of art to make a positive impact on the world.



"FOR ME, THREAD ART OFFERS A DISTINCT LANGUAGE, ONE THAT ALLOWS ME TO CONVEY EMOTIONS, EXPLORE COMPLEXITIES, AND CREATE INTRICATE NARRATIVES. "

- Olayinka Temilade

'Sunshine in Bloom'. 2025
Thread and coffee on
canvas. 22 x 19 inch
Olayinka Temilade ©
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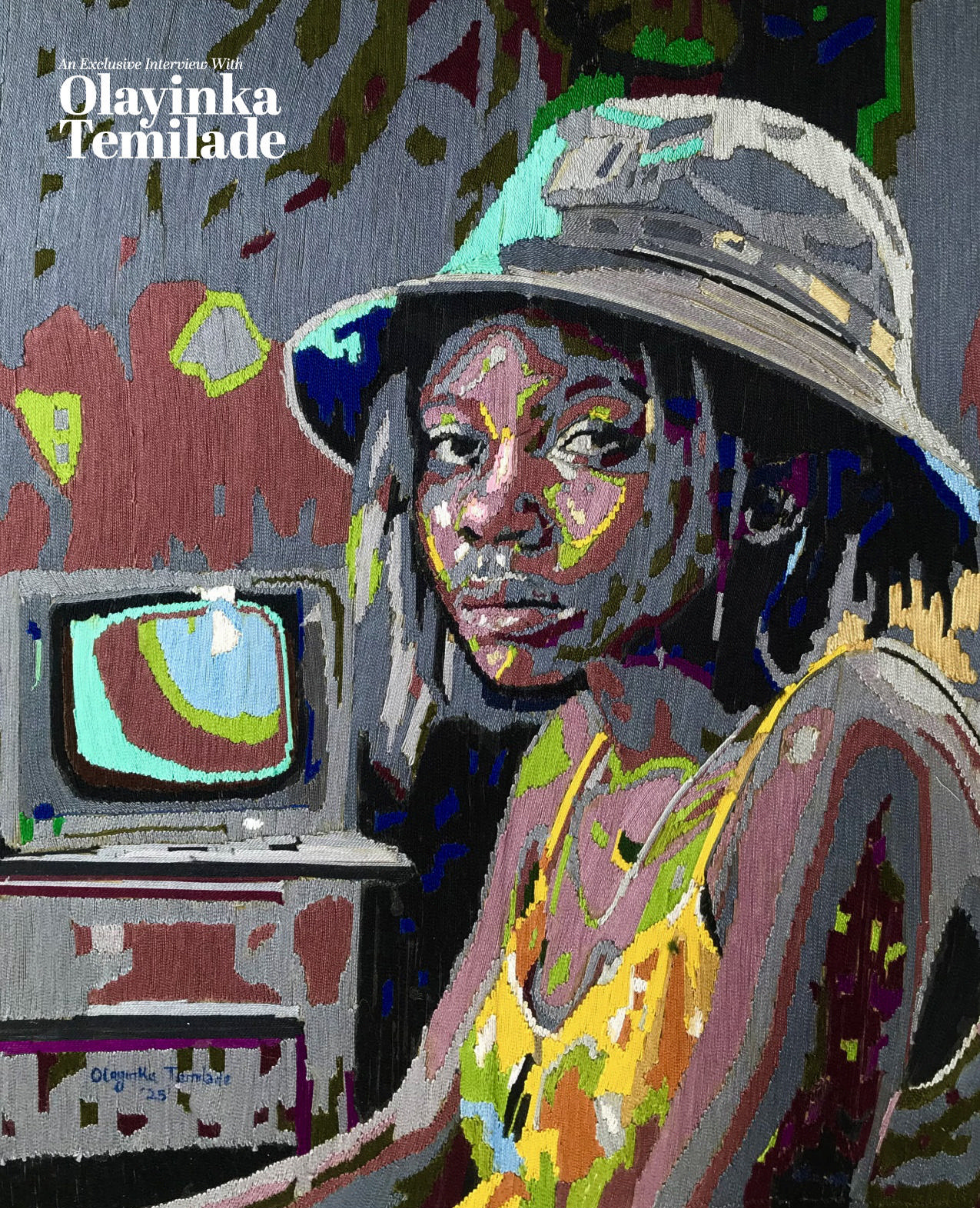
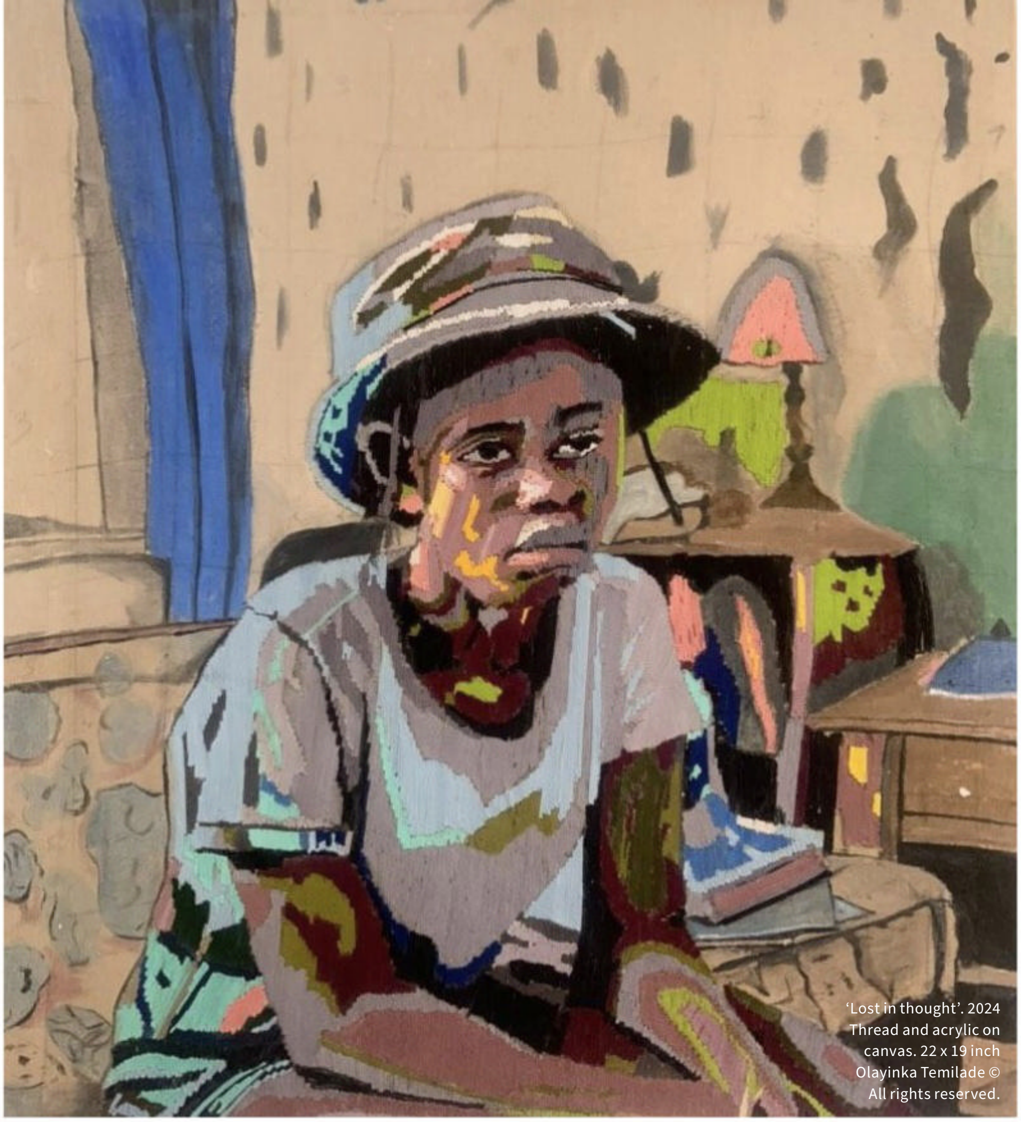
An Exclusive Interview With

Olayinka Temilade


Olayinka Temilade
'25'



‘Lost in thought’. 2024
Thread and acrylic on
canvas. 22 x 19 inch
Olayinka Temilade ©
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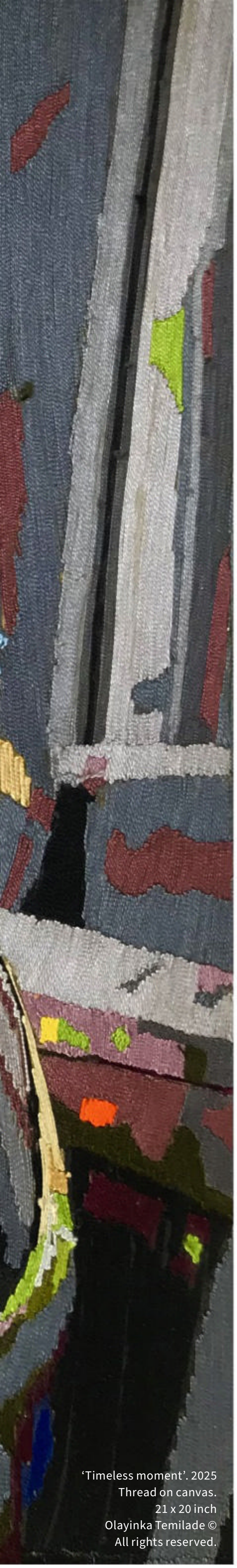


‘Timeless moment’. 2025
Thread on canvas.
21 x 20 inch
Olayinka Temilade ©
All rights reserved.

ART MARKET MAGAZINE: **Although the textile art field has developed recently, it is unique and uncommon in the contemporary art world. What led you to choose this particular art field?**

OLAYINKA TEMILADE: As a thread artist, my fascination with textile art stems from the intricate dance between threads, textures, and colors. Growing up, I was captivated by the tactile nature of threads and the endless possibilities they offered.

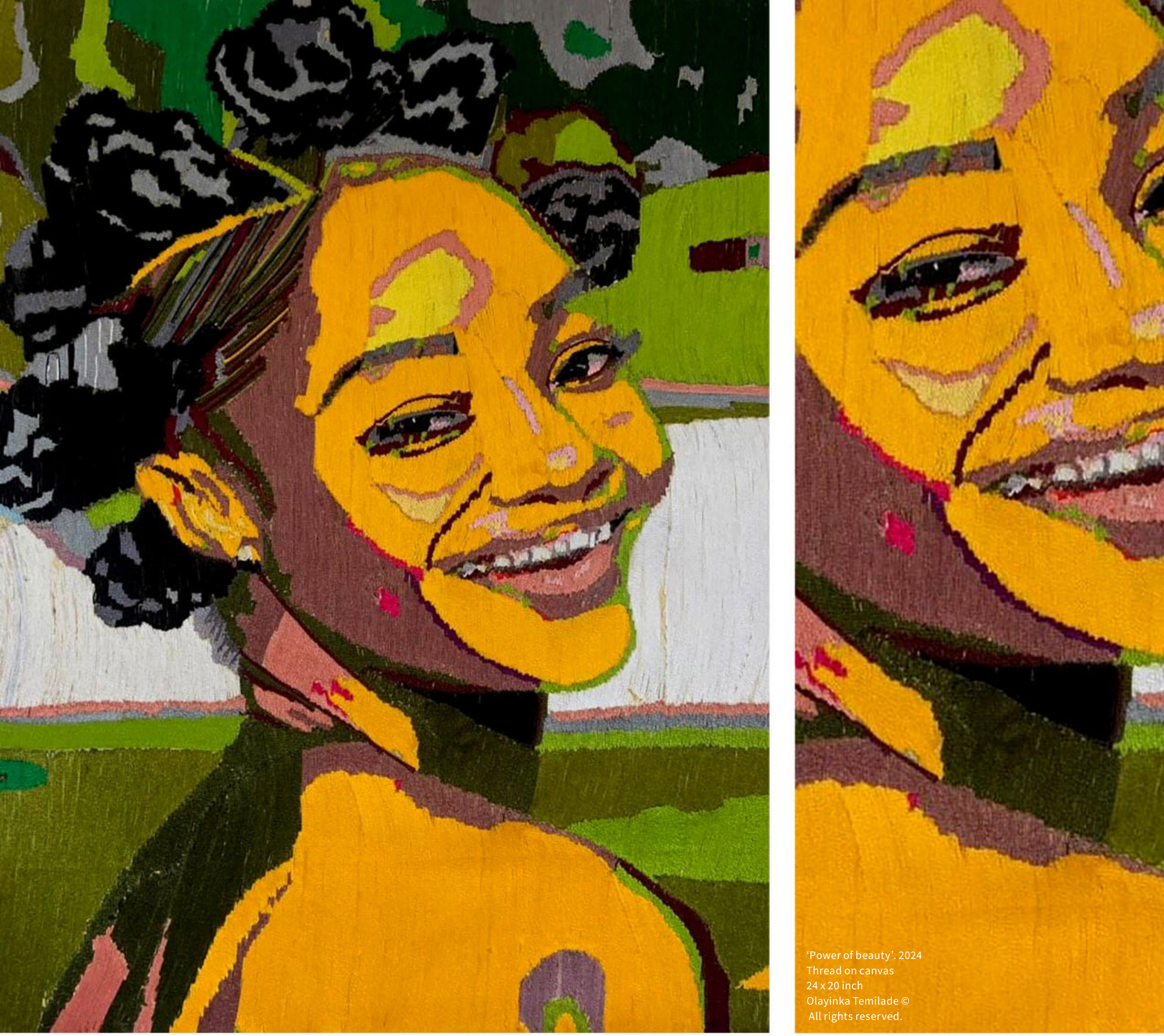
This innate passion for thread work was the catalyst for my journey into the realm of textile art.

Although textile art has historically been relegated to the realm of craft, I'm drawn to its unique position at the intersection of art, craft, and design. The field's relatively recent development as a recognized art form presents an exciting opportunity for innovation and experimentation.

For me, thread art offers a distinct language, one that allows me to convey emotions, explore complexities, and create intricate narratives.

The meditative quality of working with threads, coupled with the tangible nature of the medium, resonates deeply with my creative vision.

In a contemporary art world where digital media often dominates, I find solace in the tactile, slow, and deliberate process of thread art. This field's uncommonness is, in fact, a driving force behind my passion, as it allows me to carve out a unique niche and contribute to the ongoing evolution of textile art.



‘Power of beauty’. 2024
Thread on canvas
24 x 20 inch
Olayinka Temilade ©
All rights reserved.

ART MARKET MAGAZINE: **You grew up in Kwara State, Nigeria, where you completed your education. What approaches to art have you observed at the university? Do they lean more toward classical art or contemporary art? What foundational knowledge do you feel you've gained in your academic studies?**

OLAYINKA TEMILADE: Growing up in Kwara State, Nigeria, and completing my education has had a profound impact on my artistic journey. During my time at the university, I observed that the approaches to art were largely rooted in traditional techniques, with a strong emphasis on classical art.

The curriculum was designed to provide a solid foundation in the fundamentals of art, including drawing, painting, sculpture, ceramics, art history, and printmaking. We were exposed to the works of renowned artists, both Nigerian and international, which helped shape our understanding of art history and its various movements.

While classical art was a significant focus, there was also a growing interest in contemporary art practices. Our lecturers encouraged us to experiment with new mediums and techniques, pushing the boundaries of traditional art forms.

An Exclusive Interview With
Olayinka
Temilade

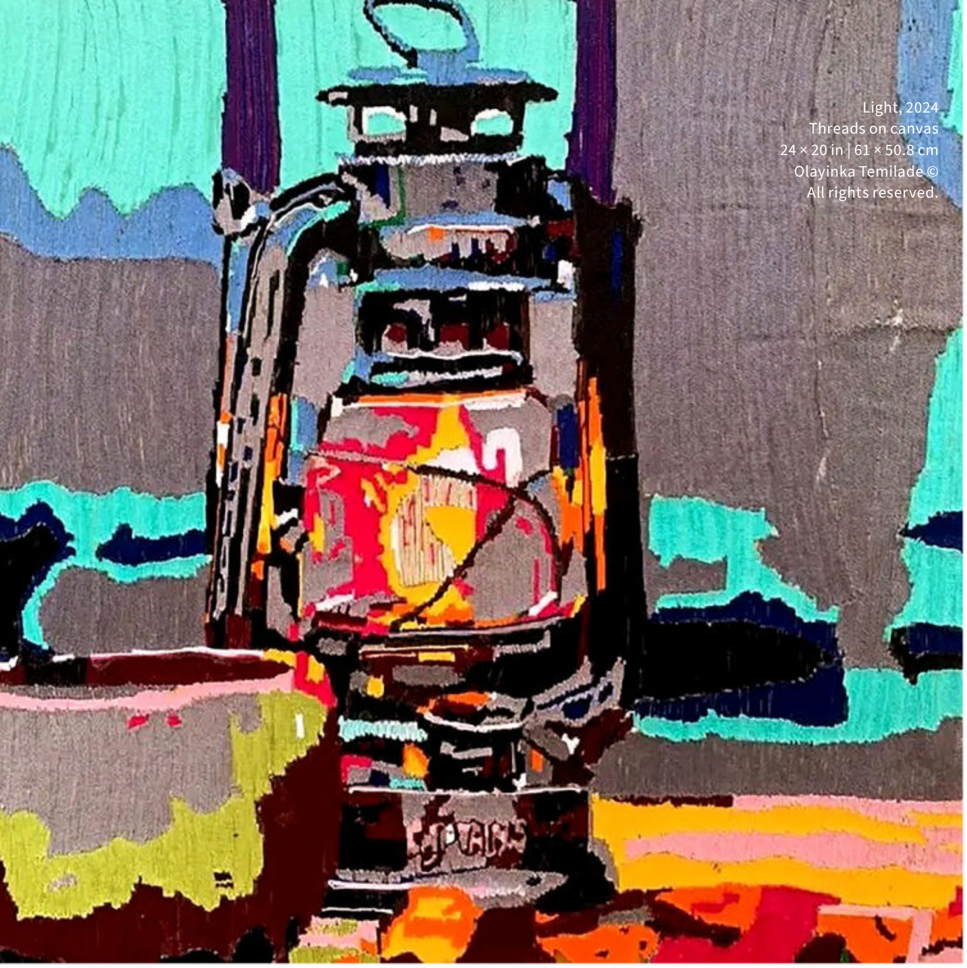
Through my academic studies, I gained a comprehensive understanding of art principles, including color theory, composition, and form. I also developed skills in various artistic mediums, learning to express myself effectively through different techniques.
Moreover, my studies helped me appreciate the rich cultural heritage of Nigerian art, from the intricate patterns of Adire cloth to the majestic sculptures of the Nok civilization.
This exposure instilled in me a deep respect for the artistic traditions of my country and inspired me to contribute to the ongoing narrative of Nigerian contemporary art. Overall, my academic foundation has provided me with a strong base to explore my creativity, experiment with new ideas, and engage with the broader art world.

ART MARKET MAGAZINE: **Recently, there has been significant growth in fashion design and photography in Nigeria. Is the field of visual arts also developing? Are new galleries opening to showcase unique artists? Is there governmental investment in the art field?**

OLAYINKA TEMILADE: The Nigerian visual arts scene is indeed thriving, with significant growth witnessed in recent years. This growth is not limited to fashion design and photography but extends to other visual arts areas. New investments are emerging in the contemporary visual art space, with more art galleries springing up to promote and showcase unique artists.
In terms of governmental investment, there is a growing recognition of the importance of visual arts in contributing to the country's economic development. While there may not be significant direct investment from the government, there are efforts to promote and support the arts through initiatives and policies
The visual arts sector is also benefiting from the increasing interest in Nigerian art globally, with many artists gaining international recognition. This has led to an increase in the number of art galleries, exhibitions, and festivals, providing more opportunities for artists to showcase their work.

ART MARKET MAGAZINE: **Do you have a specific textile artist who inspires or influences your artistic style?**

OLAYINKA TEMILADE: I draw inspiration from a diverse range of textile artists, both contemporary and historical. While I don't have a single specific artist who influences my style, I'm deeply inspired by the collective creativity and innovation within the textile art community.
The works of various artists, designers, and craftspeople from different cultural backgrounds have shaped my understanding of textile art and its possibilities. I'm fascinated by the unique perspectives, techniques, and materials that each artist brings to their work.



Light, 2024
Threads on canvas
24 × 20 in | 61 × 50.8 cm
Olayinka Temilade ©
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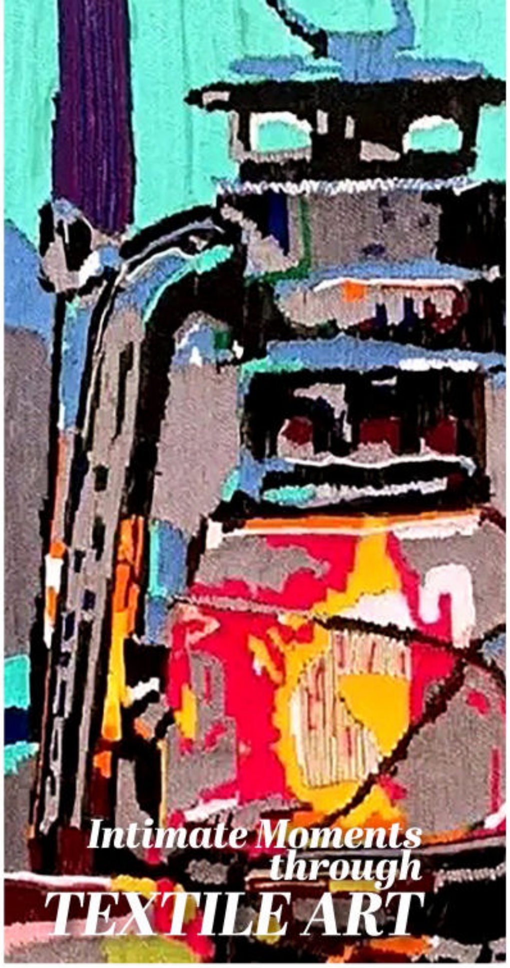


Intimate Moments through TEXTILE ART

My artistic style is a culmination of these diverse influences, combined with my own experiences, emotions, and ideas. I continue to draw inspiration from the ever-evolving world of textile art, allowing my style to grow and adapt as I explore new techniques and themes.

ART MARKET MAGAZINE: **Could you please share your artistic workflow? Do you start with photography, hand sketching, or creating sketches on apps?**

OLAYINKA TEMILADE: My artistic workflow has evolved significantly over time. Initially, I began with pencil drawings and mixed-media techniques, combining pencils with acrylics or pastels. This foundation in drawing and mixed media helped me develop my observational skills and understanding of color, texture, and composition.

As I grew as an artist, I became increasingly fascinated with thread work. The tactile nature of threads, the possibilities of texture and dimensionality, and the slow, meditative process of working with threads all resonated deeply with me.

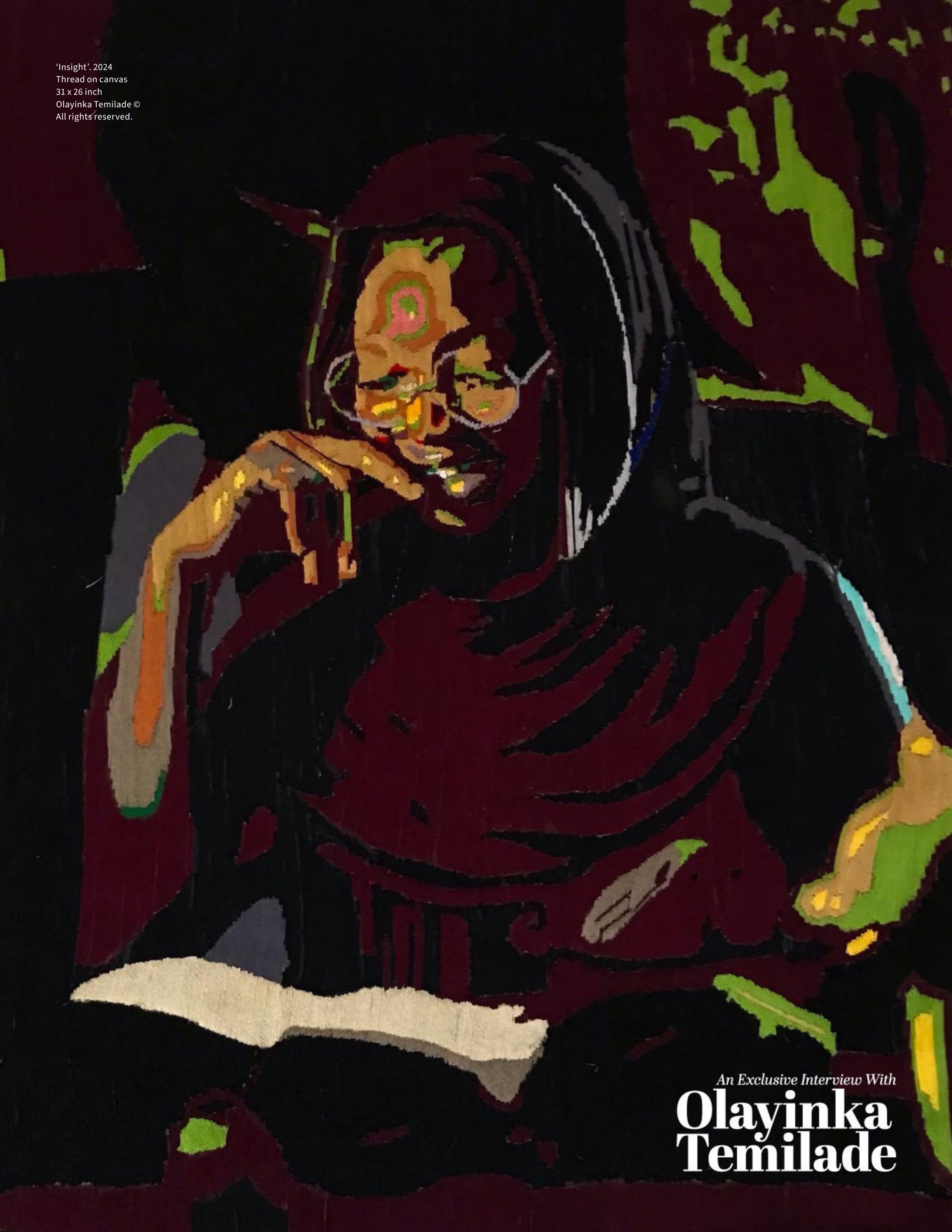
Today, my artistic workflow revolves around thread work. I typically start by conceptualizing my ideas, often inspired by personal experiences, emotions, or observations. I then sketch out rough compositions and plan my thread colors, textures, and techniques. With my plan in place, I begin working with threads, using a range of techniques to create intricate, layered pieces. My process is deliberate and time-consuming, allowing me to fully immerse myself in the creative journey.

While I don't typically use digital sketching apps as part of my workflow, I appreciate technology's value in refining my ideas or visualizing different aspects of my work. However, threadwork's tactile, hands-on nature remains at the heart of my artistic practice.

ART MARKET MAGAZINE: **What is the meaning of colors in your work?**

OLAYINKA TEMILADE: In my thread art, colors are a vital component of the narrative, emotional resonance, and aesthetic appeal. I approach color selection with a deep understanding of its emotional and symbolic significance, drawing from a rich tapestry of cultural, personal, and universal associations.

My color choice is carefully curated to evoke a specific mood, atmosphere, or theme, often inspired by my



‘Insight’. 2024
Thread on canvas
31 x 26 inch
Olayinka Temilade ©
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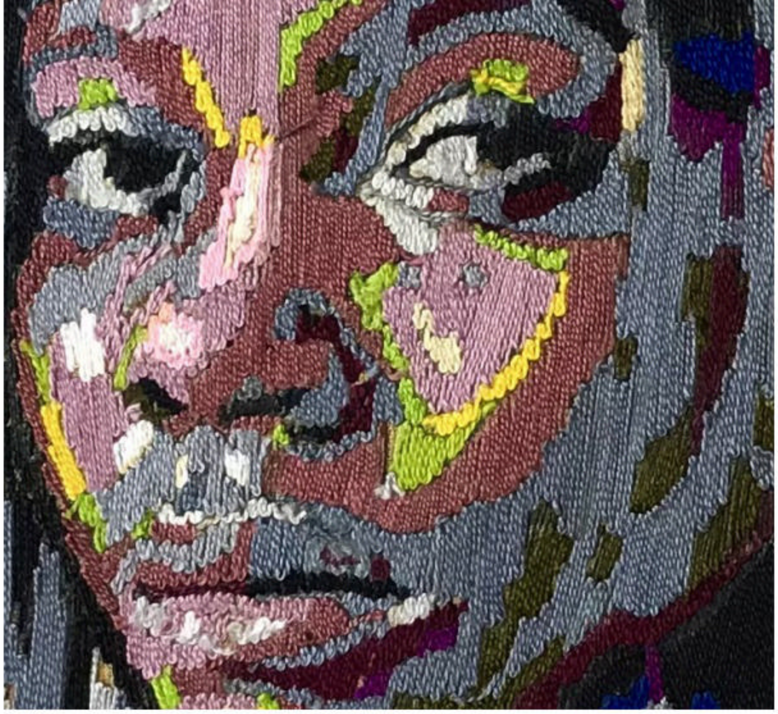
An Exclusive Interview With

Olayinka Temilade



Right:
'Timeless moment'. 2025
(Detail)
Thread on canvas.
21 x 20 inch
Olayinka Temilade ©
All rights reserved.

Right Page:
Serenity in blossom.
2024 (Detail)
Thread on canvas.
22 x 20 inch
Olayinka Temilade ©
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own experiences, emotions, and observations.
I'm drawn to the expressive potential of colors to convey complex emotions, ideas, and stories.
The interplay of colors in my work is intentional and nuanced, with each hue interacting and influencing the others to create a harmonious yet complex visual language. I'm fascinated by the ways in which colors can be combined, contrasted, and layered to produce a profound emotional impact.
Through my use of color, I aim to create a rich, immersive experience for the viewer, inviting them to engage with the work on a deeper level. Whether exploring themes of identity, memory, or the human condition, color remains a vital thread in the narrative tapestry of my art.

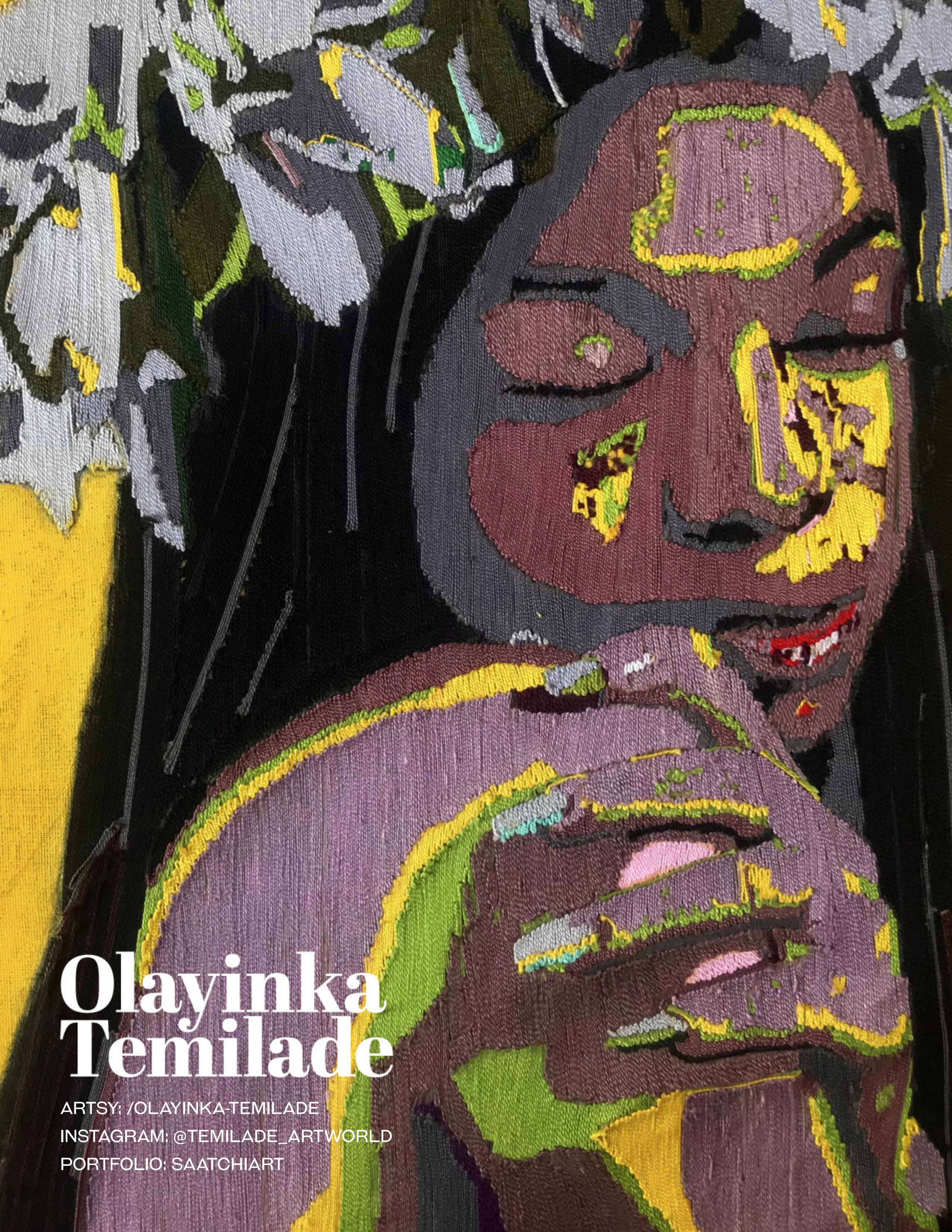
ART MARKET MAGAZINE: **Your art primarily focuses on intimate moments from everyday life. You stated, *"My artwork reflects on the human condition."* Is there a political or social message embedded in your work?**

OLAYINKA TEMILADE: While my artwork may not be overtly political or socially didactic, it is indeed infused with a deep sense of social awareness and empathy. I aim to illuminate the universal human experiences that transcend borders, cultures, and ideologies by capturing intimate moments from everyday life.
My goal is not to convey a specific political or social message but rather to encourage viewers to reflect on their own experiences, emotions, and connections with others. By doing so, I hope to foster a sense of empathy, understanding, and community.
That being said, I do believe that art has the power to inspire, educate, and challenge societal norms. As an artist, I strive to create work that is aesthetically pleasing, thought-provoking, and emotionally resonant.
Ultimately, the interpretation of my artwork is left to the viewer. I hope that it will spark important conversations, encourage self-reflection, and inspire a deeper appreciation for the human experience in all its complexity and beauty.

ART MARKET MAGAZINE: **What does the future hold? What developments do you wish to see in the upcoming years, personally and for your country?**

OLAYINKA TEMILADE: As I look to the future, I'm excited to continue pushing the boundaries of thread art and exploring new ways to engage audiences. Personally, I'm eager to delve deeper into themes that resonate with me, such as identity, community, and social justice.
On a broader scale, I'd love to see a continued growth in recognition and appreciation for textile art, particularly in my country. There's a rich history of textile traditions here, and I believe preserving and promoting these cultural heritage practices is essential.

In the upcoming years, I hope to see more initiatives that support emerging artists, provide accessible art education, and foster community engagement. Investing in the arts can cultivate a more empathetic, creative, and inclusive society.
Furthermore, I'd like to see a greater emphasis on sustainability and environmental responsibility within the art world. As artists, we have a unique platform to raise awareness about critical issues and inspire positive change.
Ultimately, my vision for the future is one where art is accessible, inclusive, and empowering – a reflection of the diversity, complexity, and beauty of the human experience.

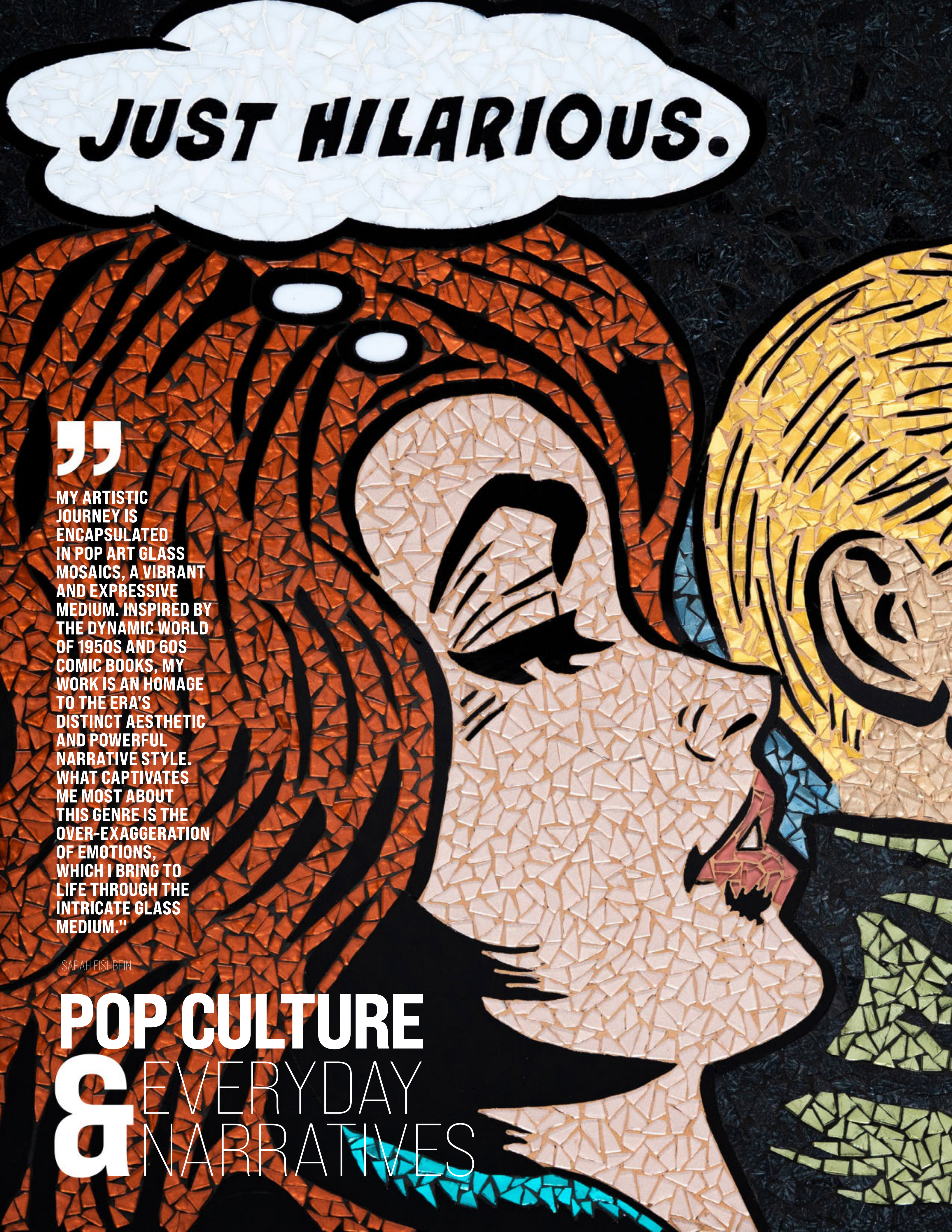


Olayinka Temilade

ARTSY: /OLAYINKA-TEMILADE

INSTAGRAM: @TEMILADE_ARTWORLD

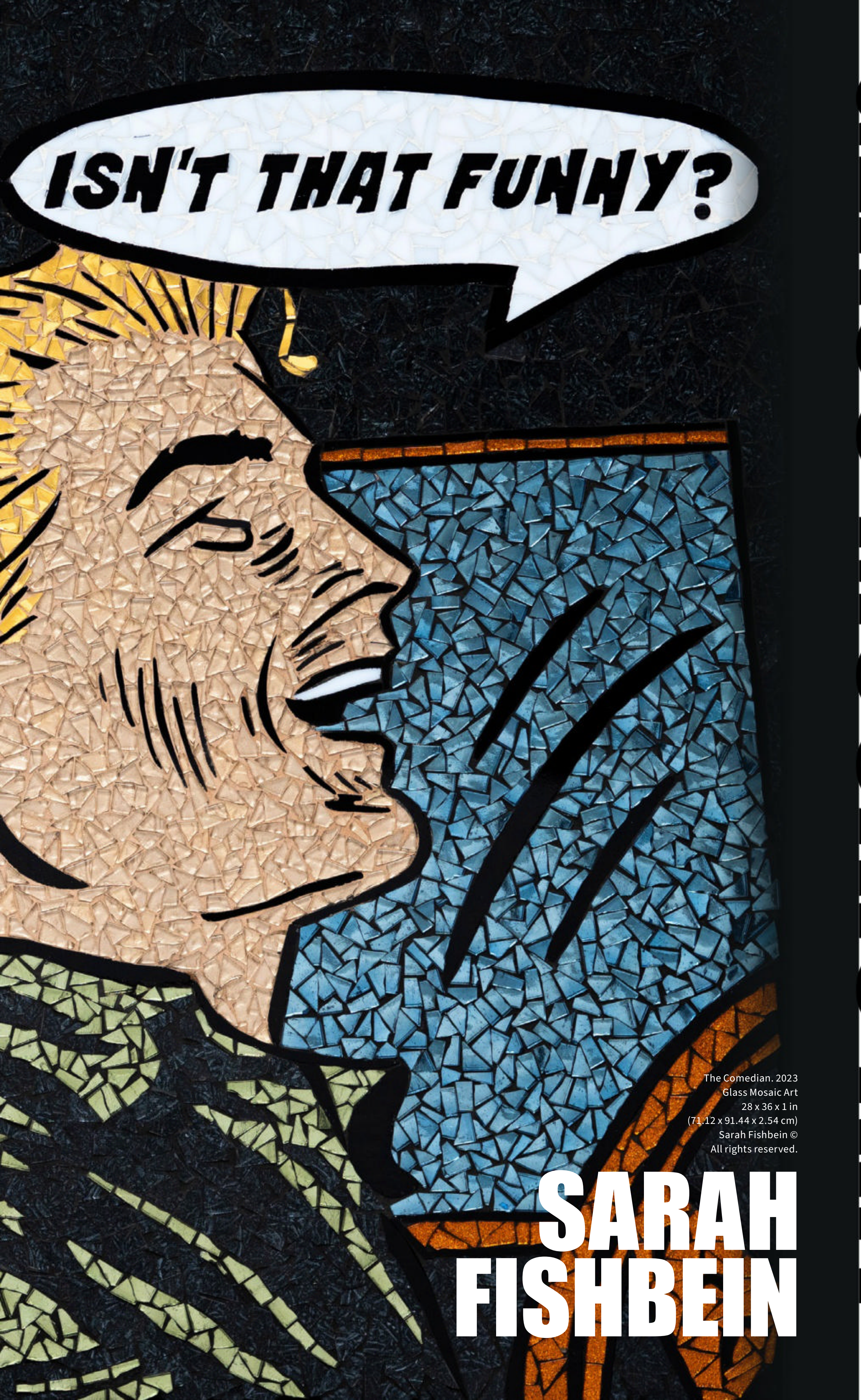
PORTFOLIO: SAATCHIART


JUST HILARIOUS.

> "MY ARTISTIC JOURNEY IS ENCAPSULATED IN POP ART GLASS MOSAICS, A VIBRANT AND EXPRESSIVE MEDIUM. INSPIRED BY THE DYNAMIC WORLD OF 1950S AND 60S COMIC BOOKS, MY WORK IS AN HOMAGE TO THE ERA'S DISTINCT AESTHETIC AND POWERFUL NARRATIVE STYLE. WHAT CAPTIVATES ME MOST ABOUT THIS GENRE IS THE OVER-EXAGGERATION OF EMOTIONS, WHICH I BRING TO LIFE THROUGH THE INTRICATE GLASS MEDIUM."
>
> - SARAH FISHBEIN

POP CULTURE & EVERYDAY NARRATIVES

GLASS MOSAIC ART


ISN'T THAT FUNNY?

The Comedian. 2023
Glass Mosaic Art
28 x 36 x 1 in
(71.12 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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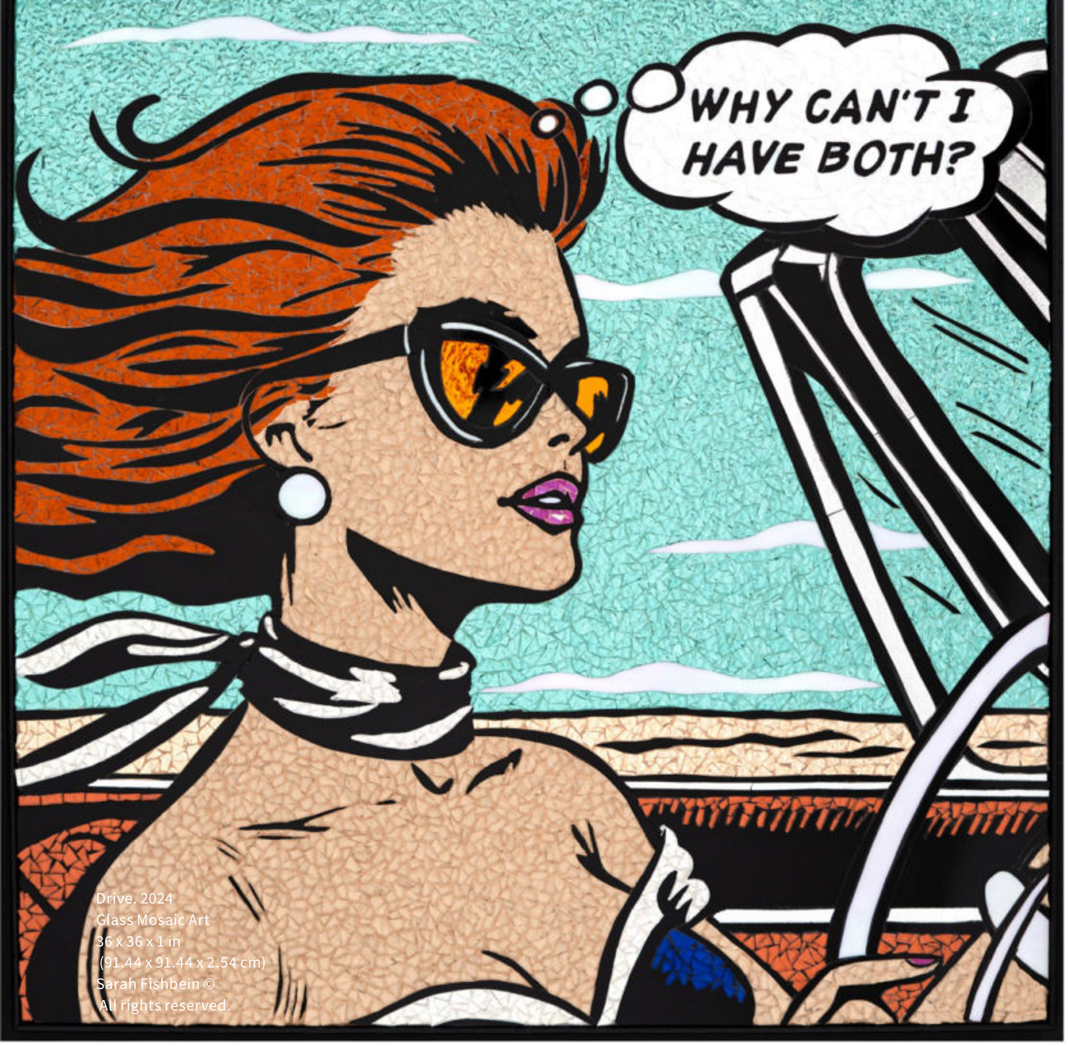
SARAH FISHBEIN


WHY CAN'T I HAVE BOTH?

Drive. 2024
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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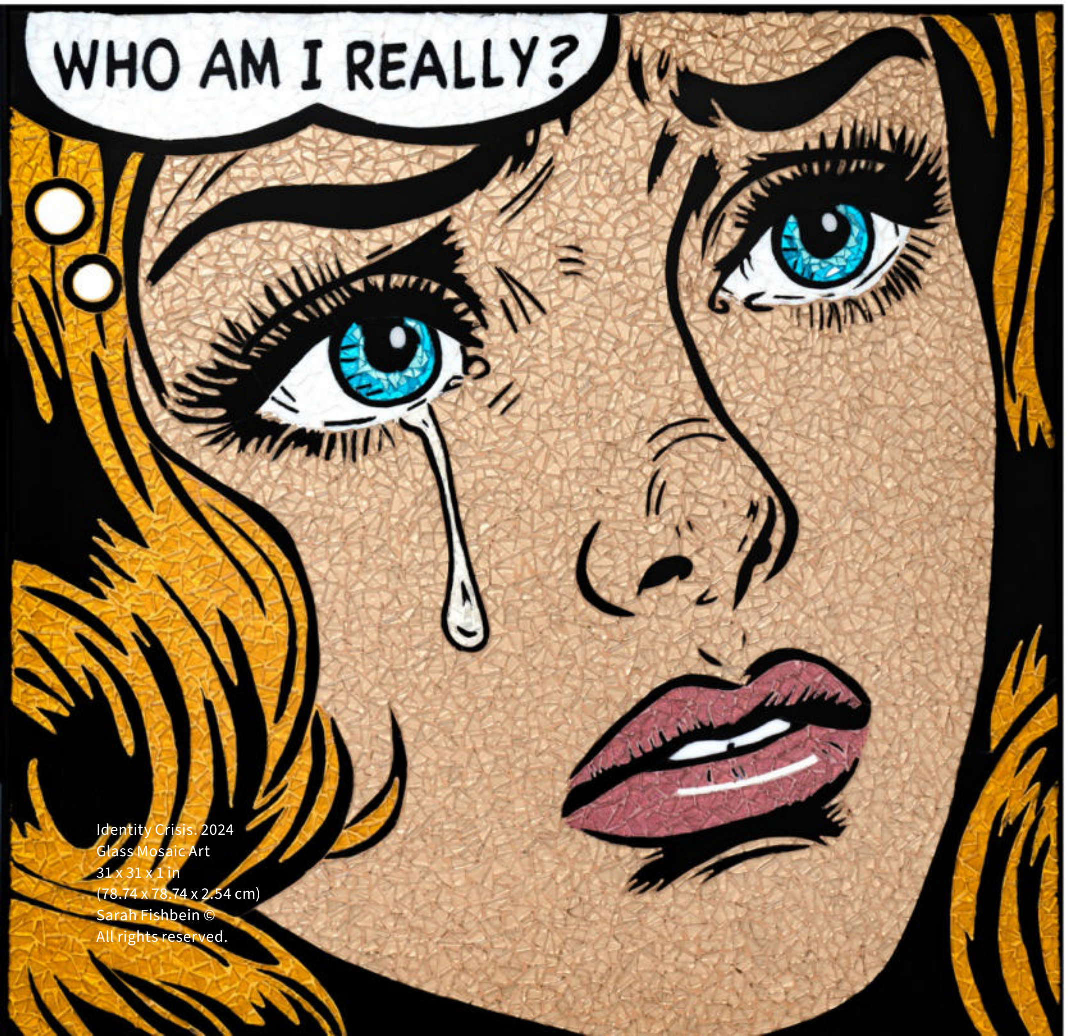
WHO AM I REALLY?

Identity Crisis. 2024
Glass Mosaic Art
31 x 31 x 1 in
(78.74 x 78.74 x 2.54 cm)
Sarah Fishbein ©
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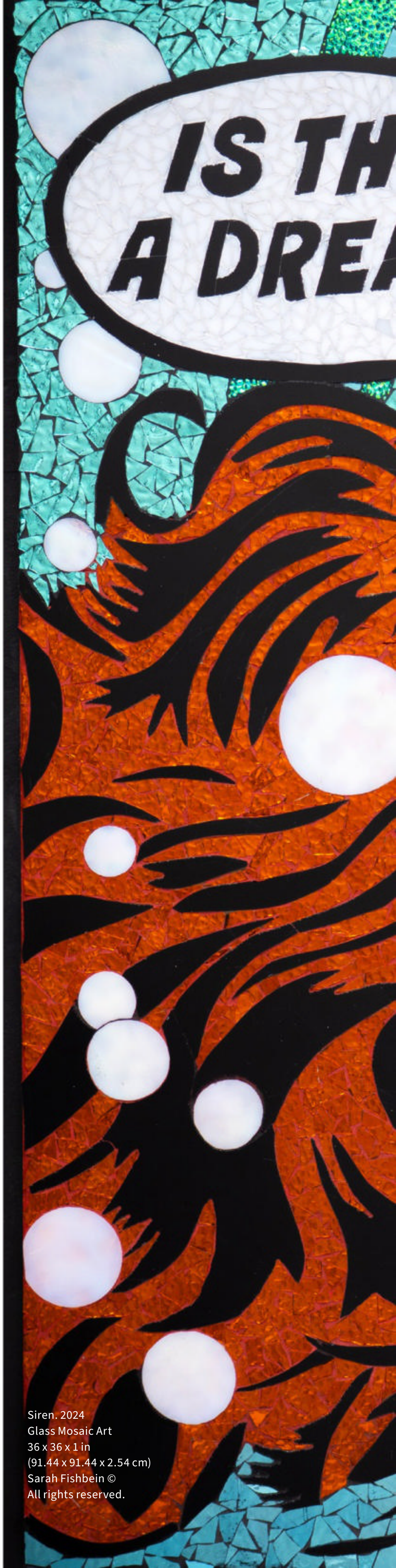

Siren. 2024
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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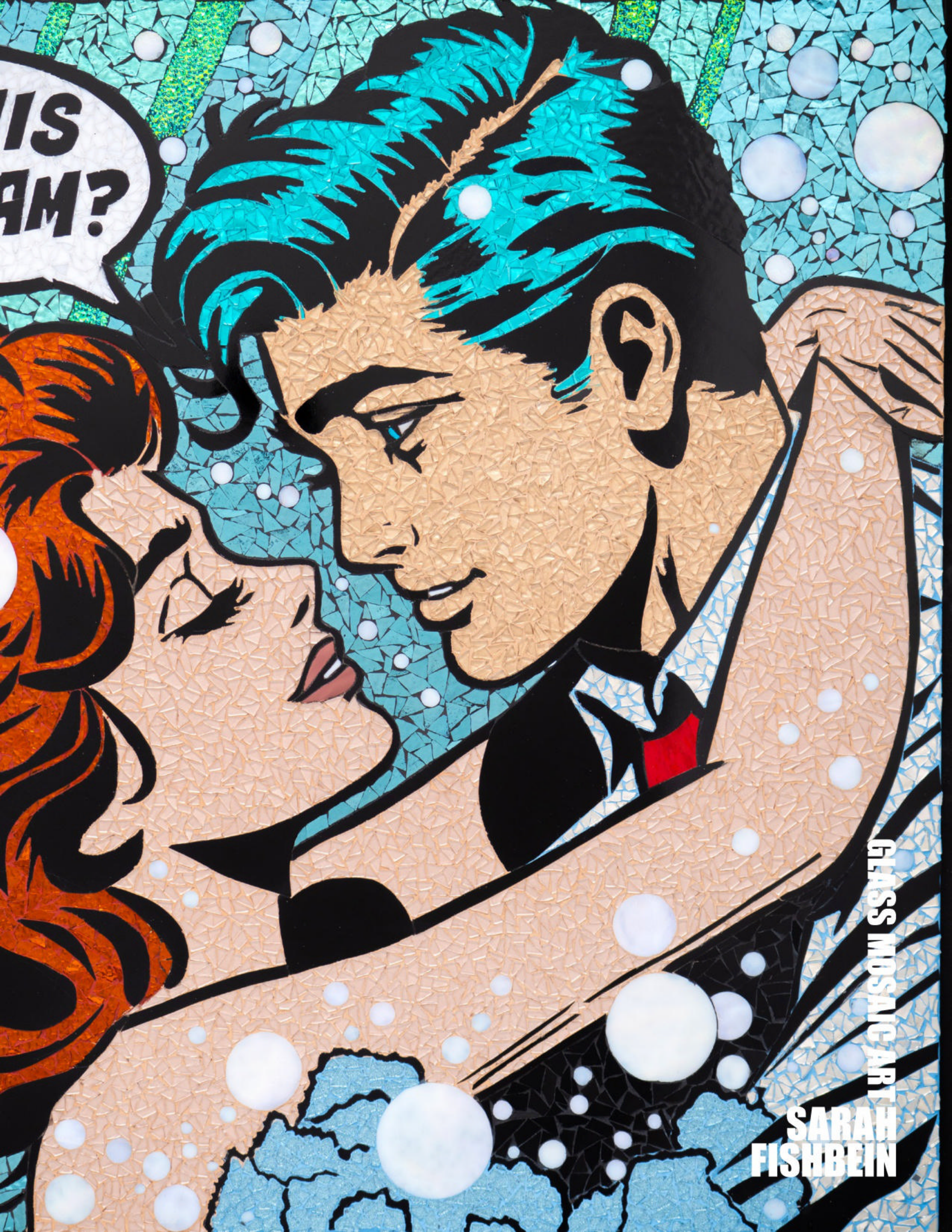


GLASS MOSAIC ART

SARAH
FISHBEIN

06.17.22 5:30 - 8:00 PM
LOVE
29 @ 44

SARAH FISHBEIN

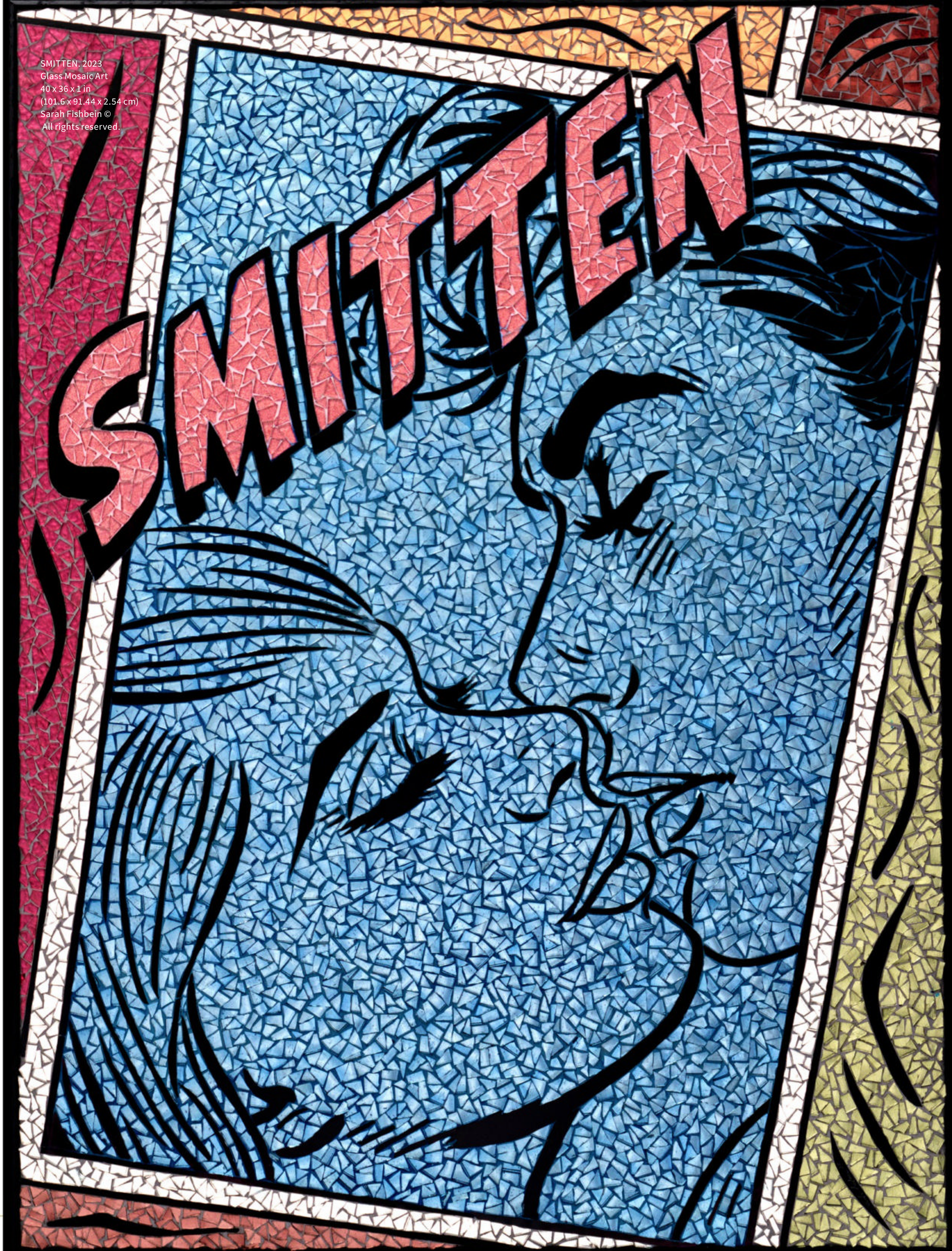
POP CULTURE & EVERYDAY NARRATIVES

GLASS MOSAIC ART

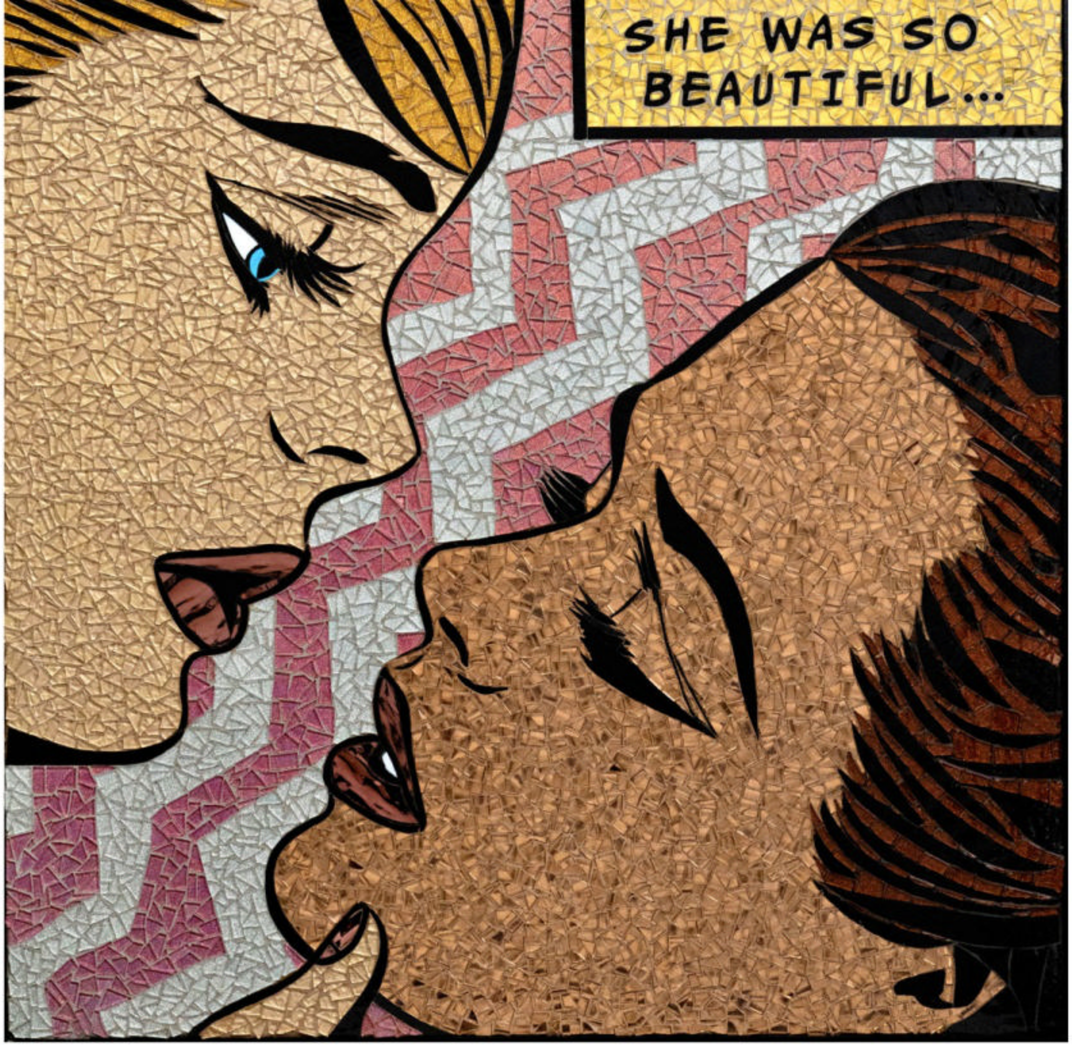
Sarah Fishbein at the studio © All rights reserved.

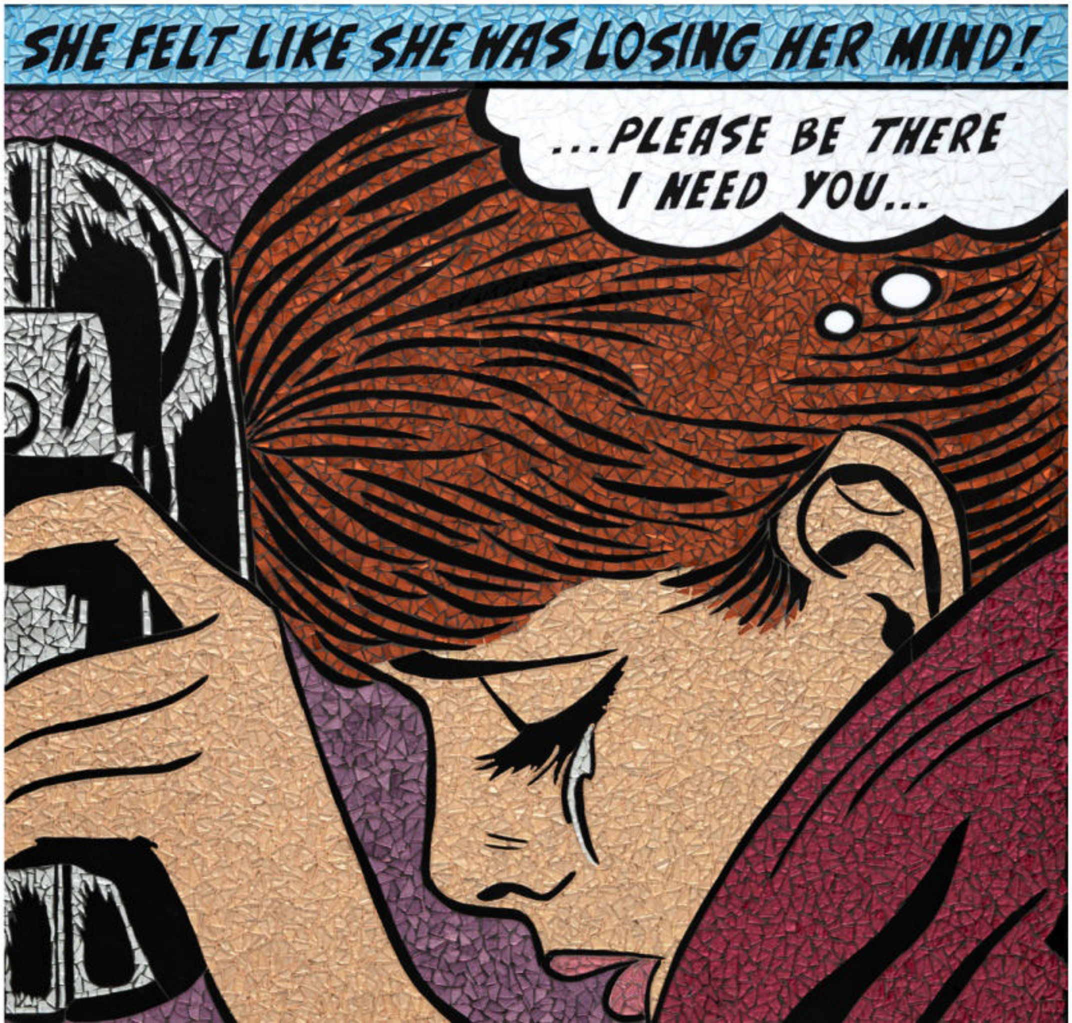
Sarah Fishbein, a contemporary glass mosaic artist based in the Atlantic Highlands of New Jersey, has been pushing the boundaries of visual art for nearly 20 years. Initially grounded in editorial video production, Fishbein's artistic journey has led her to embrace Pop Art Mosaics's bold, graphic style. She infuses her mosaics with the vibrant, comic-book aesthetic of the 1950s and '60s romance comics, creating striking reinterpretations of pop culture through the timeless medium of glass.

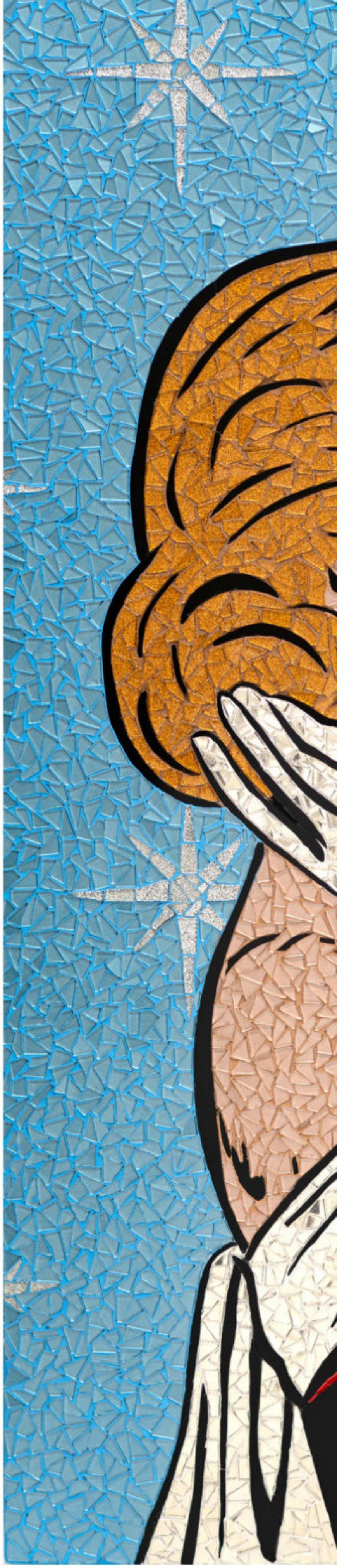
Fishbein's unique technique blends expressive color with the intricate craftsmanship of stained glass and mosaic tile. Her work plays with themes of nostalgia while engaging with contemporary issues such as feminism, empowerment, sexuality, and the complexities of modern relationships. Like Lichtenstein, who transformed commercial art into high art, Fishbein elevates popular culture and everyday narratives into poignant, thought-provoking pieces.

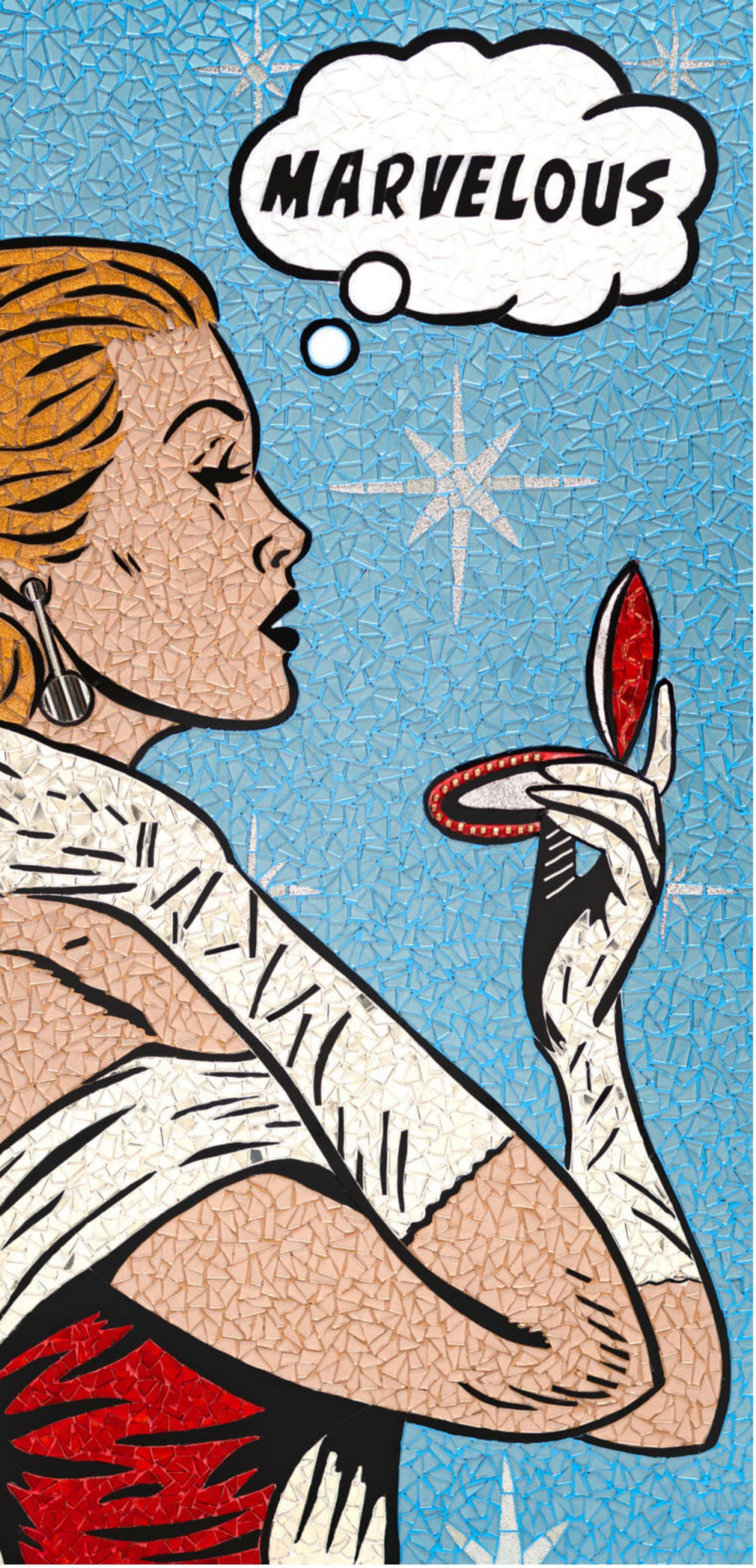


SMITTEN. 2023
Glass Mosaic Art
40 x 36 x 1 in
(101.6 x 91.44 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.


SHE WAS SO BEAUTIFUL...


SHE FELT LIKE SHE WAS LOSING HER MIND!
...PLEASE BE THERE I NEED YOU...





GLASS MOSAIC ART

Fishbein's mosaics function as both visual storytelling and emotional commentary, guiding viewers through a journey that bridges historical and modern-day relational concerns. By using glass to depict bold, graphic compositions, Fishbein channels the spirit of the Pop Art movement while adding her own layer of technical innovation. Each work resonates with emotional depth and a sense of urgency, inviting reflection on the ever-evolving role of women in society and the shifting dynamics of love and power in today's world.

As Fishbein's practice continues to evolve, she remains at the forefront of redefining mosaic art. She brings fresh relevance to the medium while honoring the legacy of Pop Art pioneers like Warhol and Lichtenstein. With every piece, she adds a new chapter to the story of how popular culture can reflect and reshape the emotional and social landscape.

Left Top:
Lady Beautiful. 2023
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.

Left Bottom:
Hang Ups. 2023
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.

Left:
Ms. Marvelous. 2023
Glass Mosaic Art
41 x 28.5 x 1 in
(104.14 x 72.39 x 2.54 cm)
Sarah Fishbein ©
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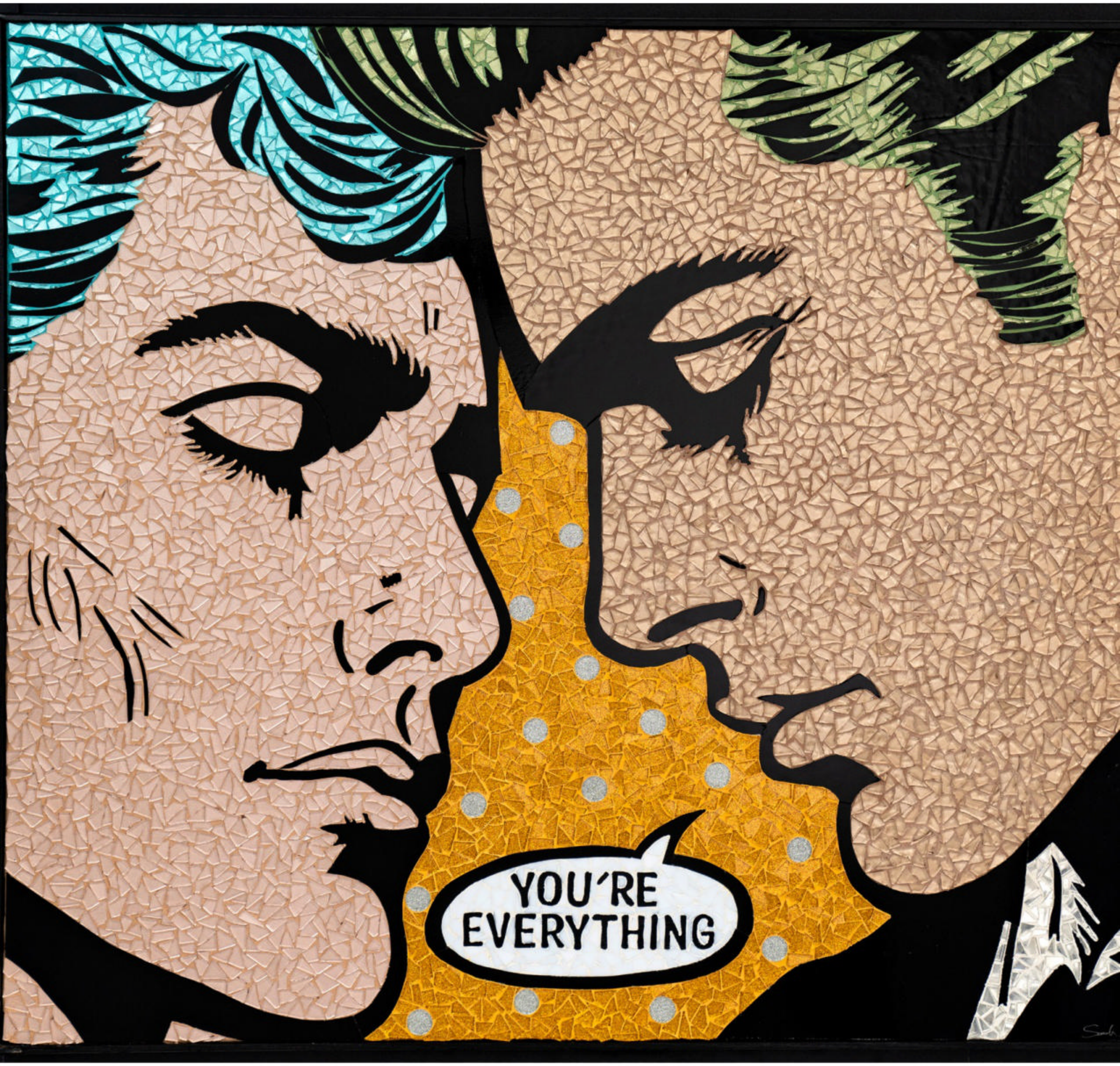
POP CULTURE
& EVERYDAY
NARRATIVES



Solace. 2023
Glass Mosaic Art
30.5 x 36 x 1 in
(77.47 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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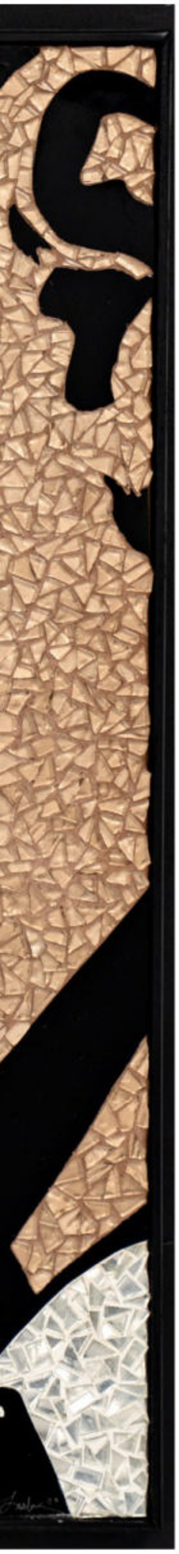
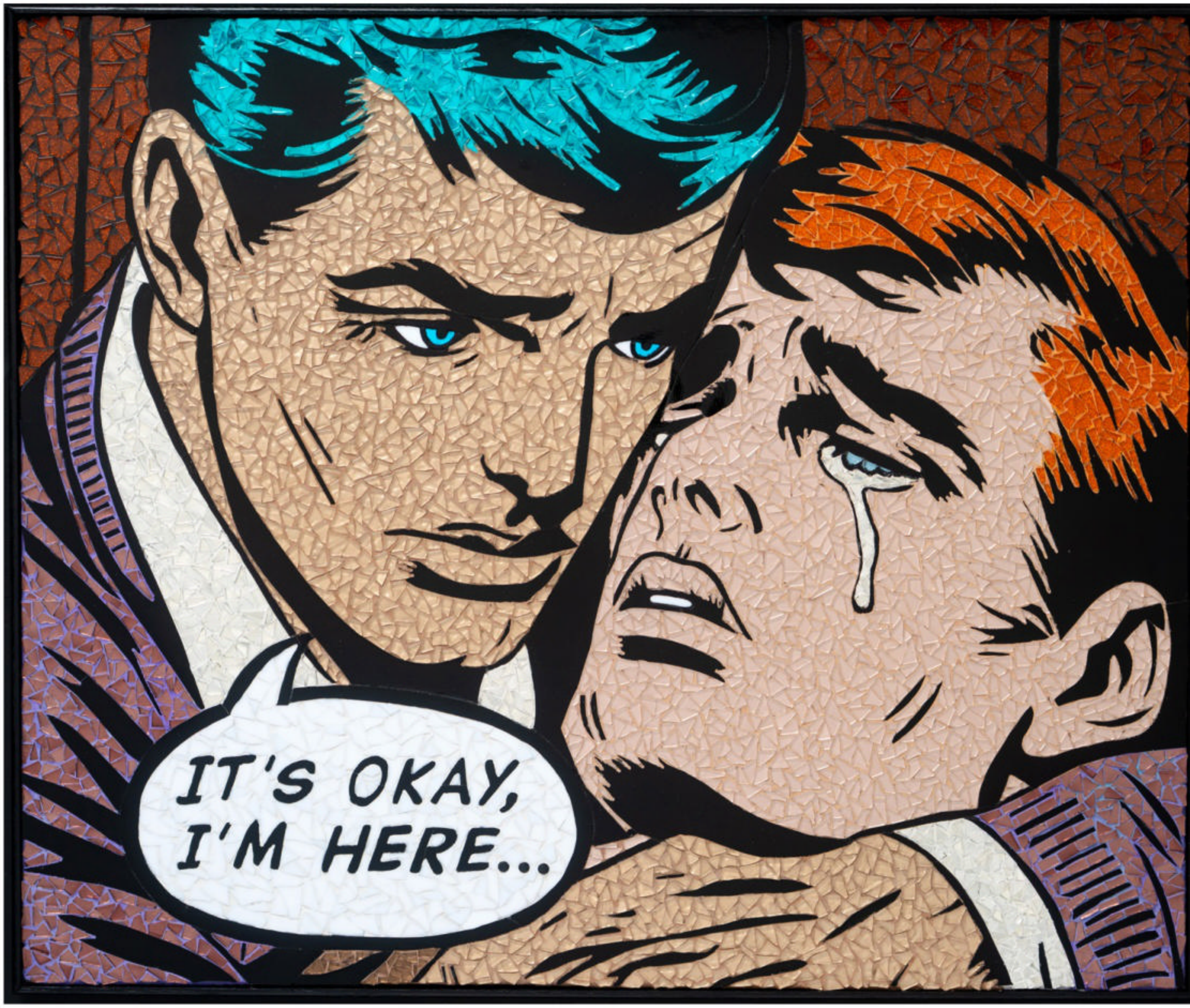
In each piece, I focus on themes that resonate deeply with me - relationships, women's empowerment, LGBTQ acceptance, and the spectrum of everyday emotions. My art is not just a visual experience; it's a conversation about the diverse experiences and struggles we face in life.

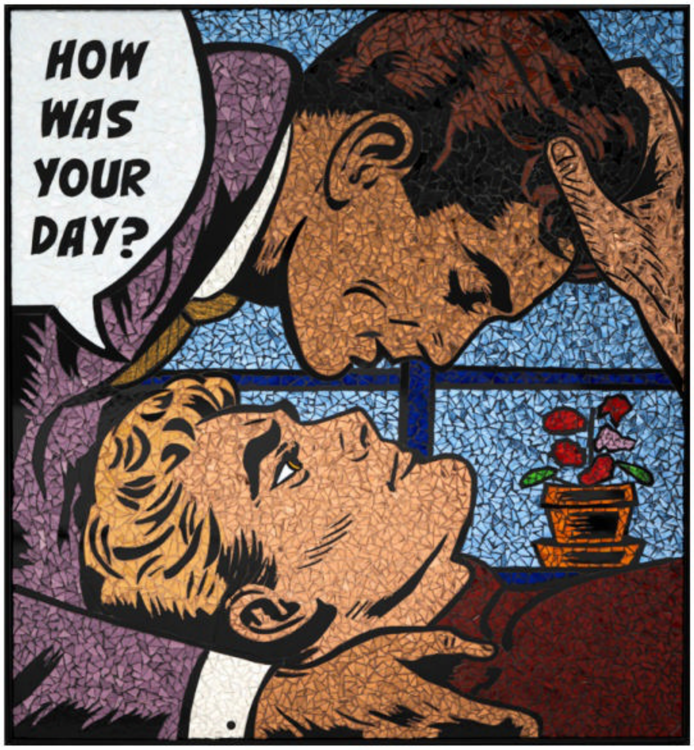
I choose glass as my medium for its vivid colors, tactile nature, and longevity. The interplay of light and glass is a crucial element of my work. I carefully select pieces of glass that interact with light in a way that allows my mosaics to evolve throughout the day, offering an ever-changing perspective and a new experience with each glance.

SARAH FISHBEIN




IT'S OKAY, I'M HERE...

GLASS MOSAIC ART


HOW WAS YOUR DAY?

My creations are more than just representations; they are stories told through shards of glass, each piece a narrative of emotion, a testament to resilience, and a celebration of diversity.
Through my art, I hope to spark conversations, evoke emotions, and inspire a deeper understanding and acceptance of the beautiful tapestry of human experience.

Top: It's Okay.... 2024
Glass Mosaic Art
30 x 36 x 1 in
(76.2 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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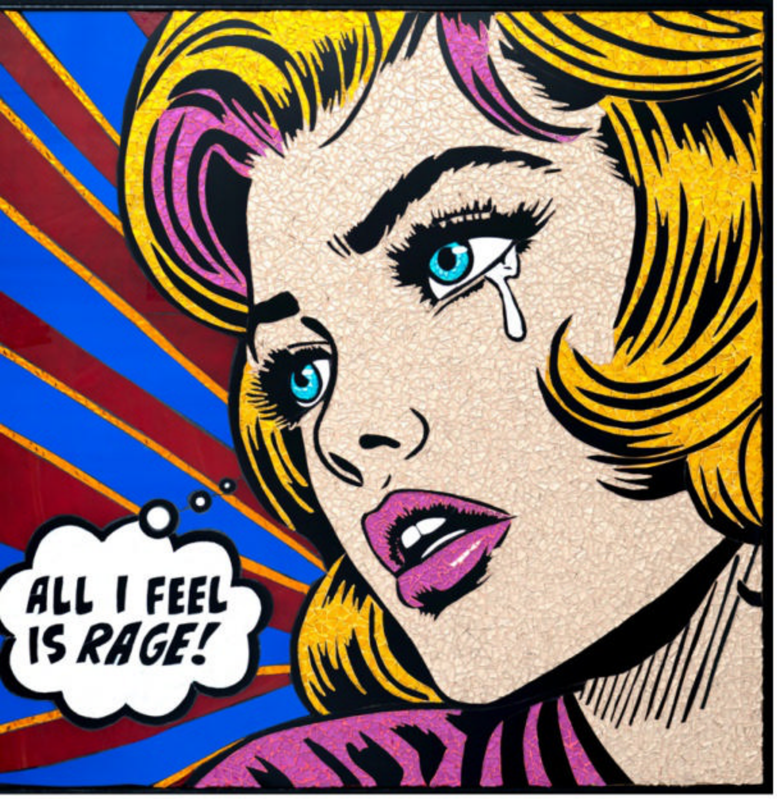
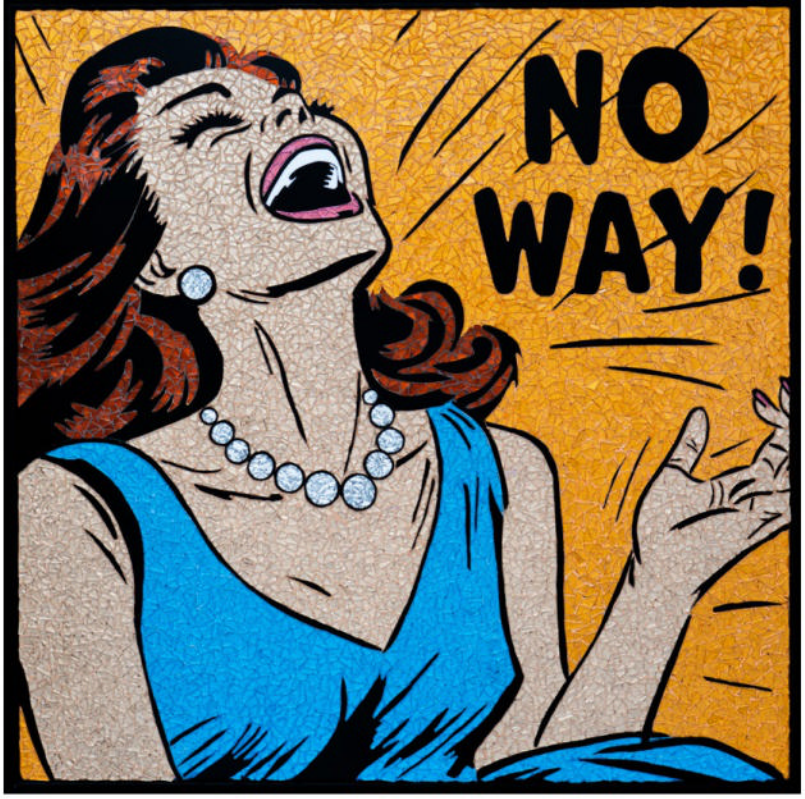
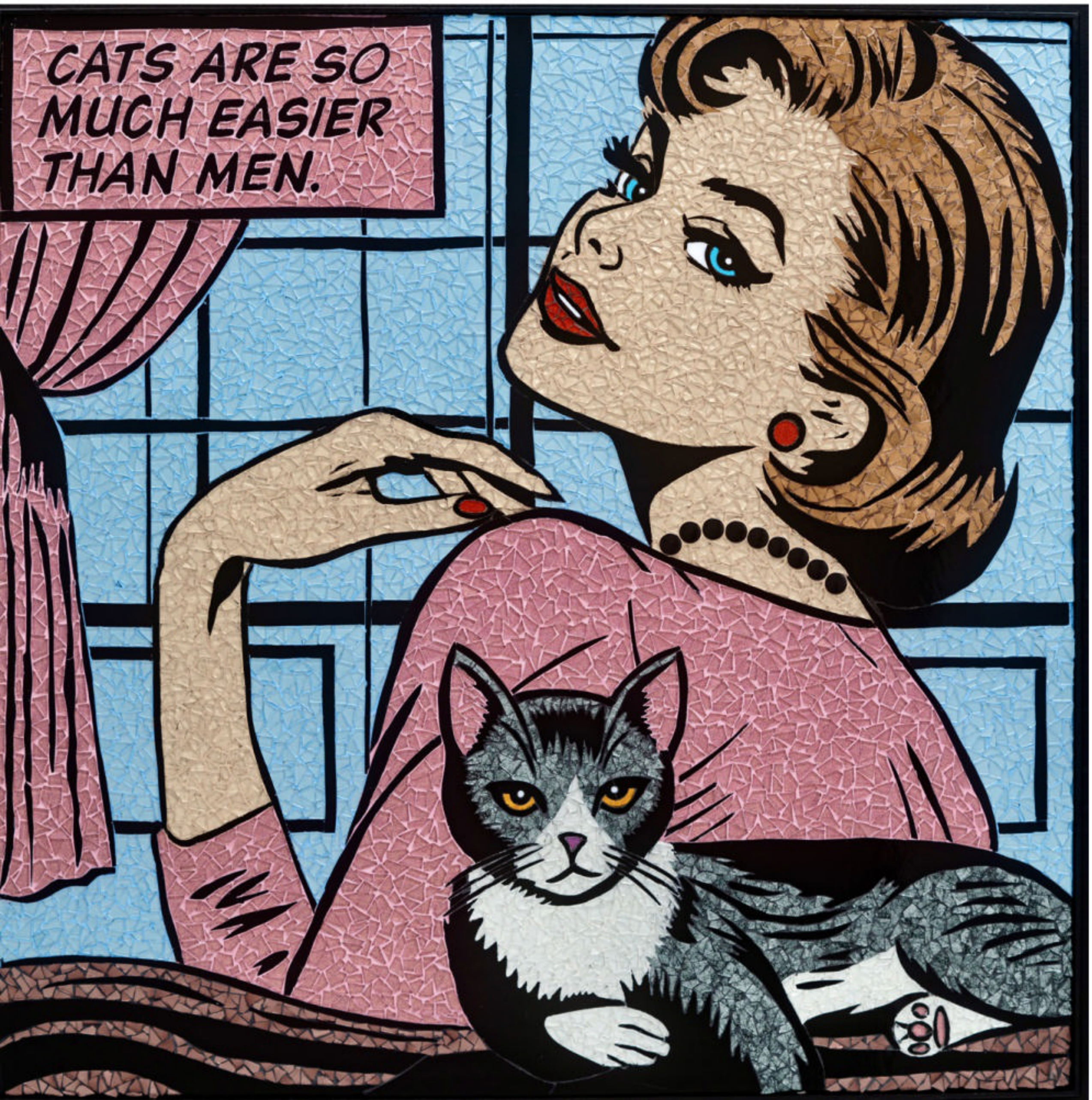
Left: Home. 2023
Glass Mosaic Art
35.5 x 32.5 x 1 in
(90.17 x 82.55 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.


ALL I FEEL IS RAGE!




CATS ARE SO MUCH EASIER THAN MEN.

> **MORE THAN JUST VISUAL REPRESENTATIONS, MY PIECES TELL RICH, LAYERED STORIES—NARRATIVES STEEPED IN EMOTION, RESILIENCE, AND THE CELEBRATION OF DIVERSITY.**
>
> - SARAH FISHBEIN

Top Left:
RAGE MONSTER. 2024
Glass Mosaic Art
36 x 36 x 1 in (91.44 x 91.44 x 2.54 cm)
Sarah Fishbein © All rights reserved.

Top Right:
NO WAY!. 2024
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.

Left:
Pink Pussy Princess. 2024
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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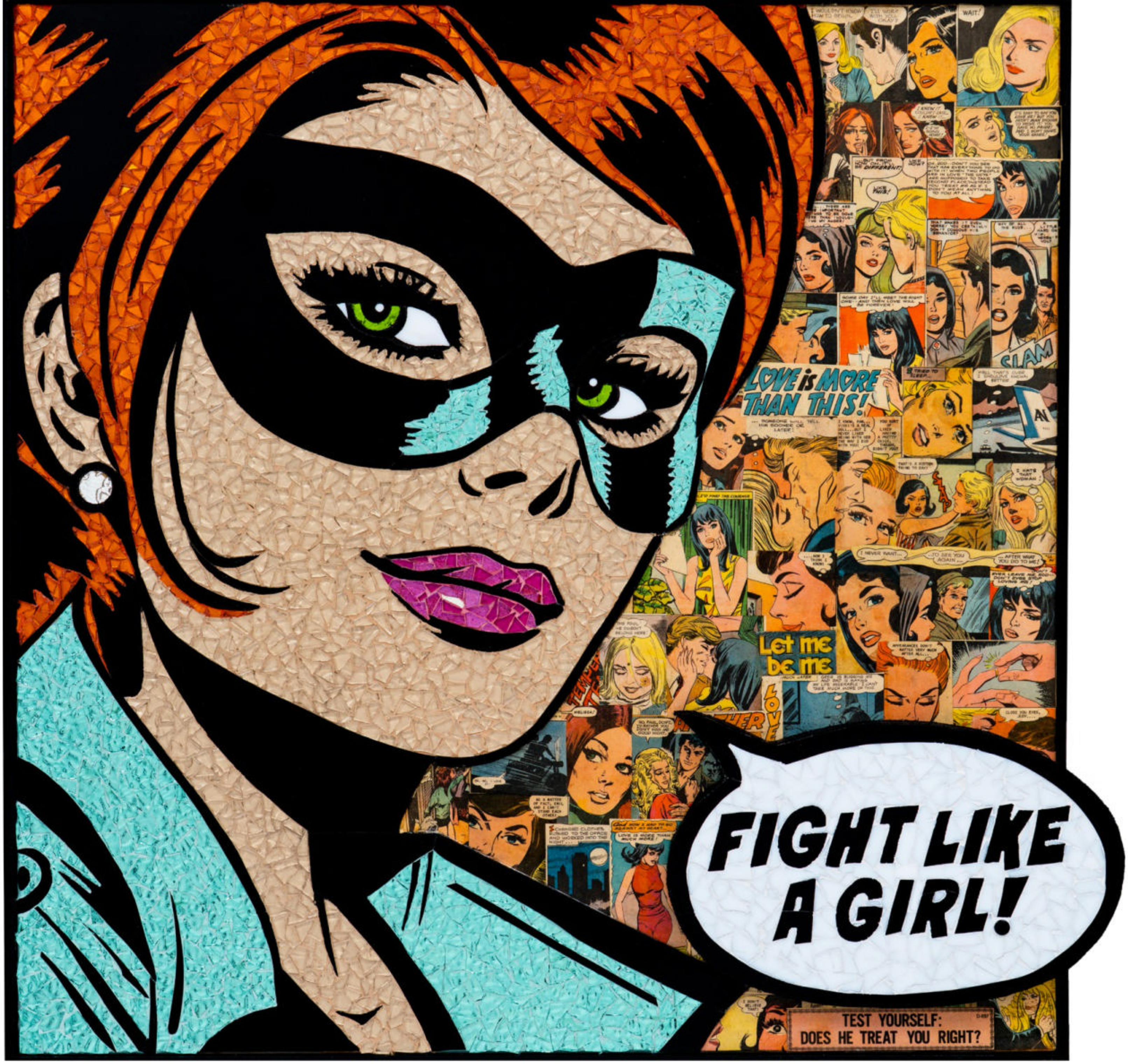

FIGHT LIKE A GIRL!
LOVE is MORE THAN THIS!
Let me be me
SLAM
LOVE
TEST YOURSELF: DOES HE TREAT YOU RIGHT?

Fierce. 2025
Glass Mosaic Art
31 x 32 x 2 in
(78.74 x 81.28 x 5.08 cm)
Sarah Fishbein ©
All rights reserved.

SARAH FISHBEIN

My art intricately weaves together the vibrant world of pop art glass mosaics with the dynamic storytelling characteristic of 1950s and '60s comics. I am captivated by the era's strikingly exaggerated emotions and unique aesthetic, translating these themes into a mesmerizing tapestry of color and texture within my intricate glasswork.

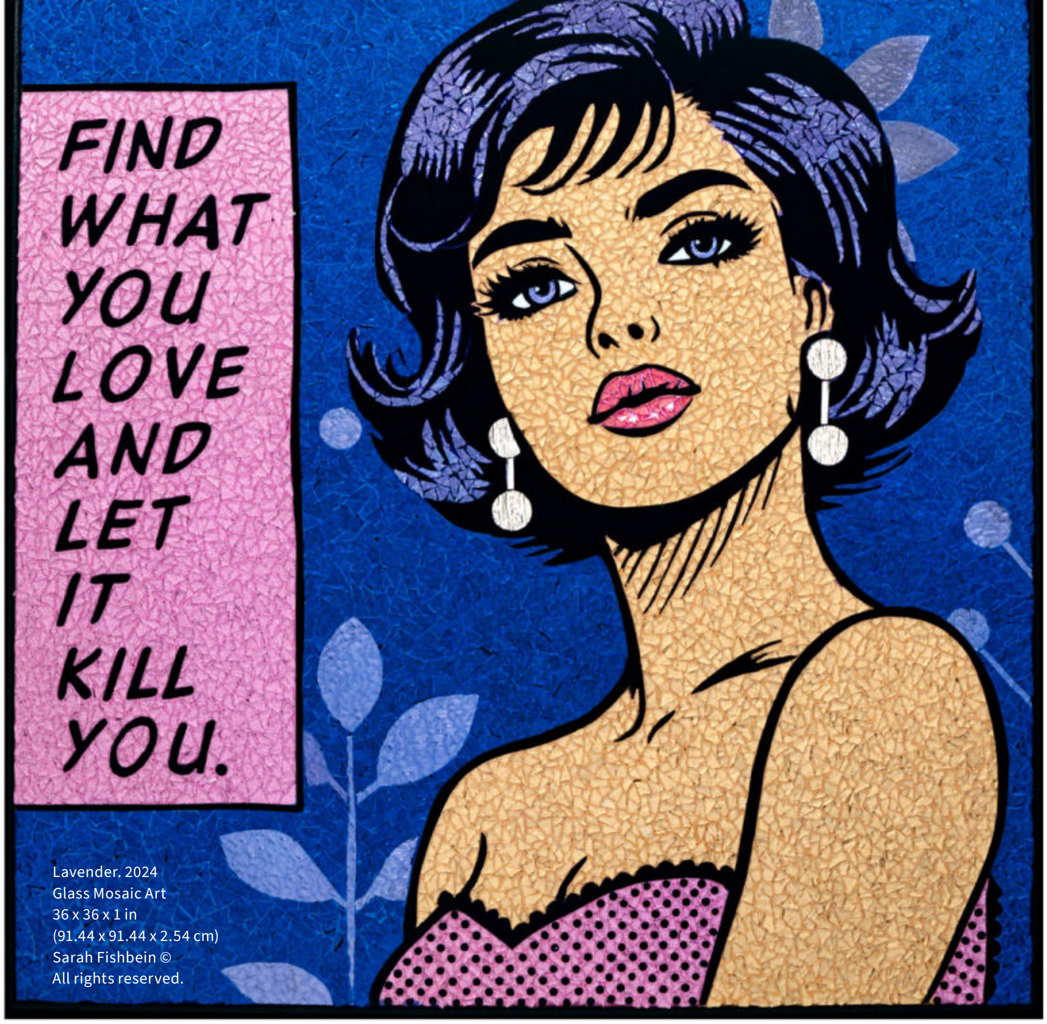
I am drawn to the medium of glass for its brilliant colors and tactile quality, as well as the magical way it interacts with light.

This interaction creates an ever-evolving experience; my mosaics subtly transform throughout the day, unveiling new perspectives and insights with every glance.

More than just visual representations, my pieces tell rich, layered stories—narratives steeped in emotion, resilience, and the celebration of diversity. Through my art, I aspire to ignite conversations, stir emotions, and inspire a deeper understanding of the human experience.

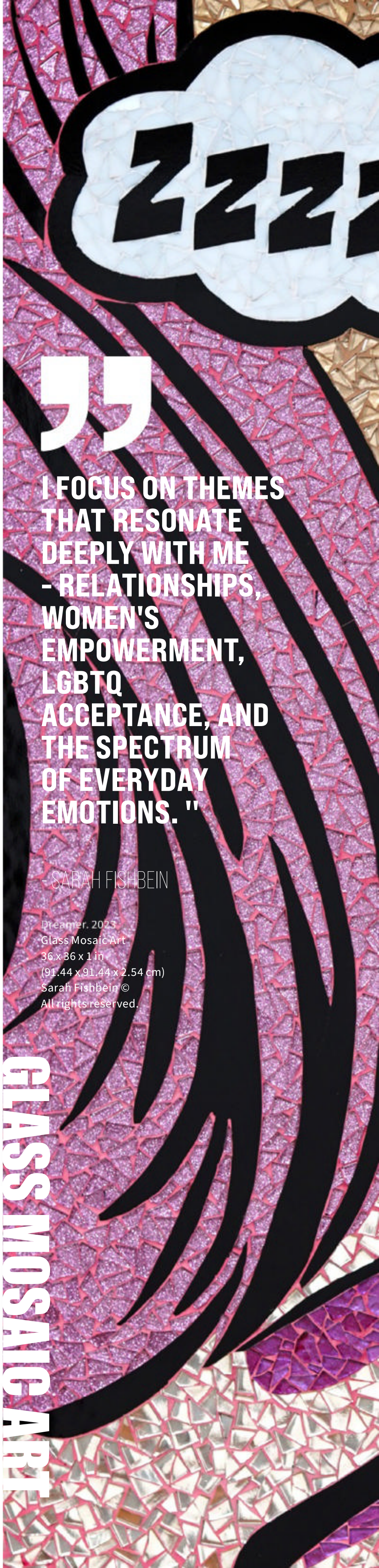
SARAH FISHBEIN

GLASS MOSAIC ART


FIND WHAT YOU LOVE AND LET IT KILL YOU.

Lavender. 2024
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.

ALWAYS SOMETHING!
FELT LIKE SHE WAS LOSING HER MIND!
...PLEASE BE THERE I NEED YOU...
WHY NOT?
MARVELOUS
DAY?
DOGS ARE SO MUCH EASIER THAN CHILDREN



> "I FOCUS ON THEMES THAT RESONATE DEEPLY WITH ME - RELATIONSHIPS, WOMEN'S EMPOWERMENT, LGBTQ ACCEPTANCE, AND THE SPECTRUM OF EVERYDAY EMOTIONS. "
>
> - SARAH FISHBEIN

Dreamer. 2023
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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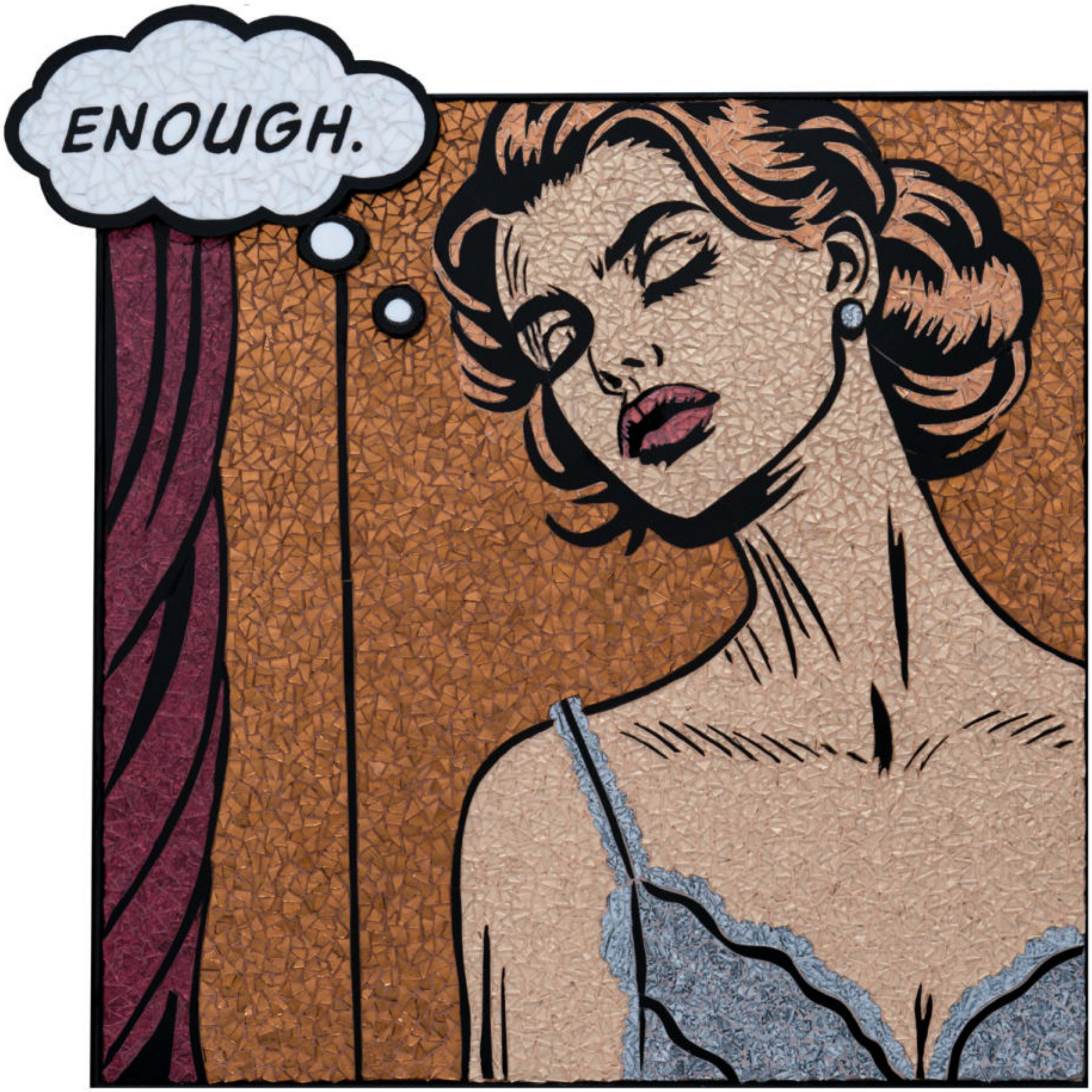
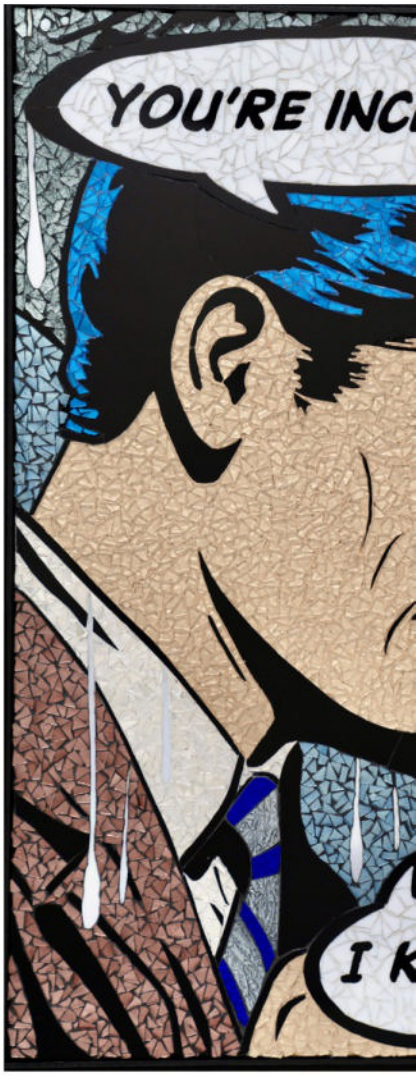

ENOUGH.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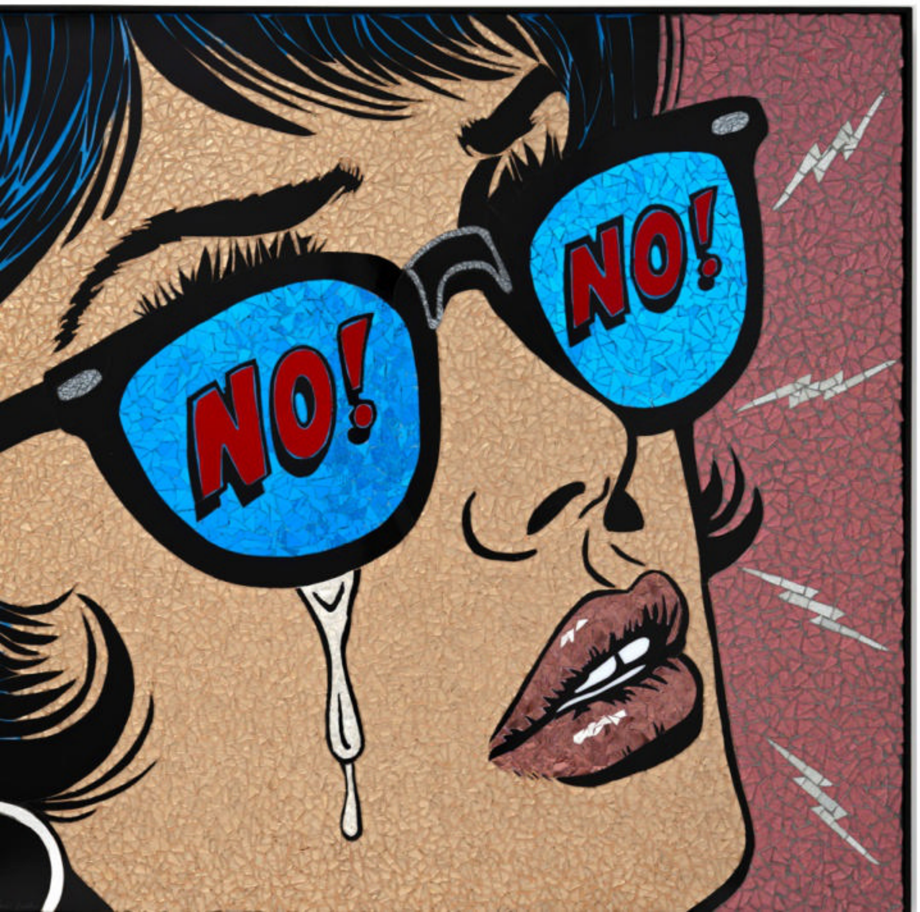
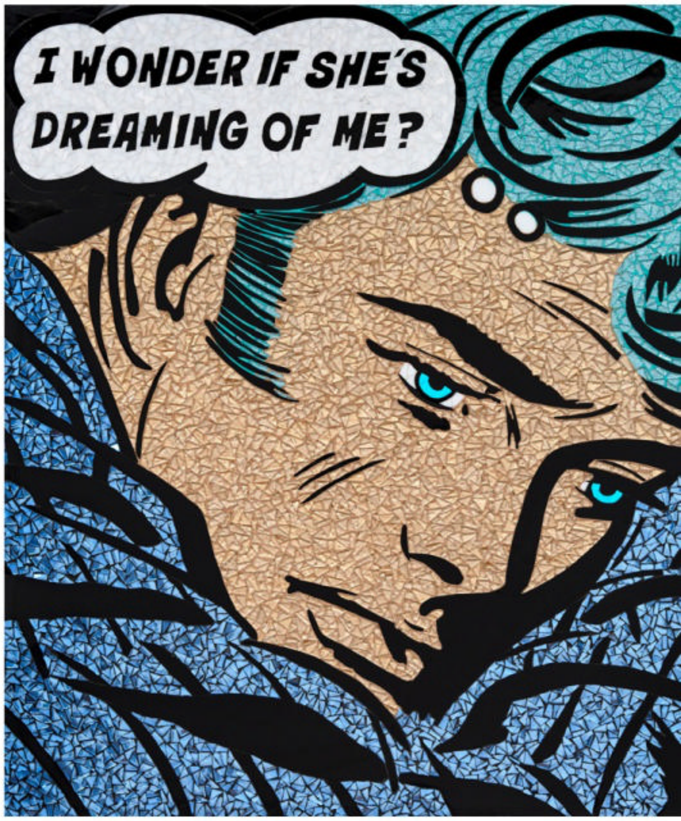
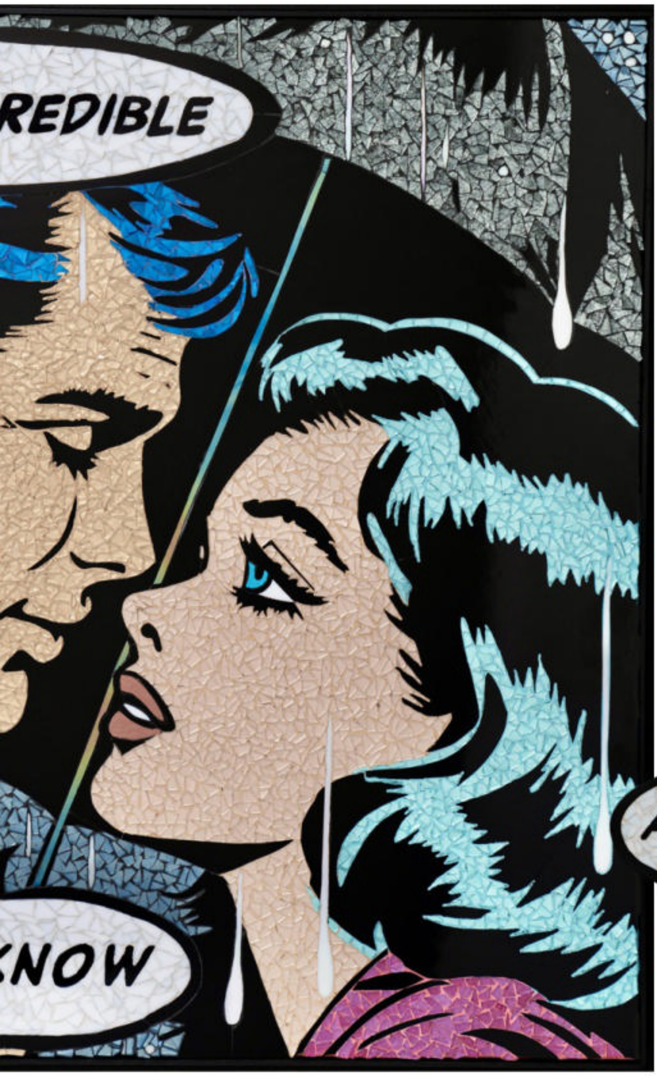
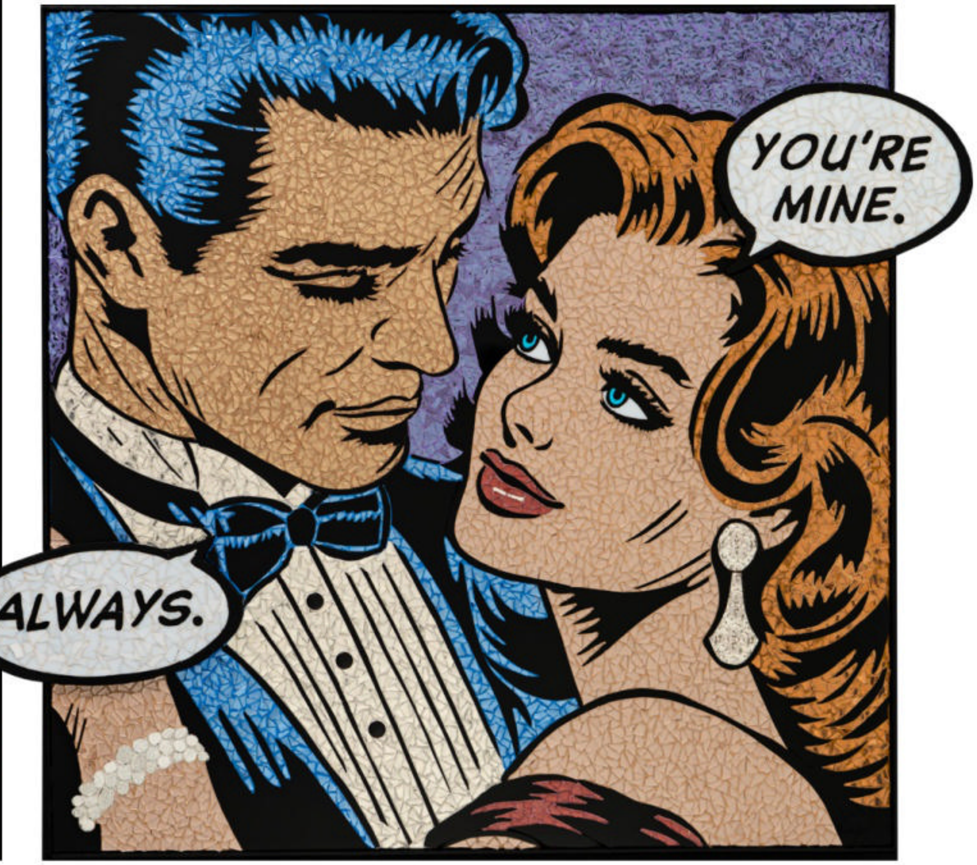
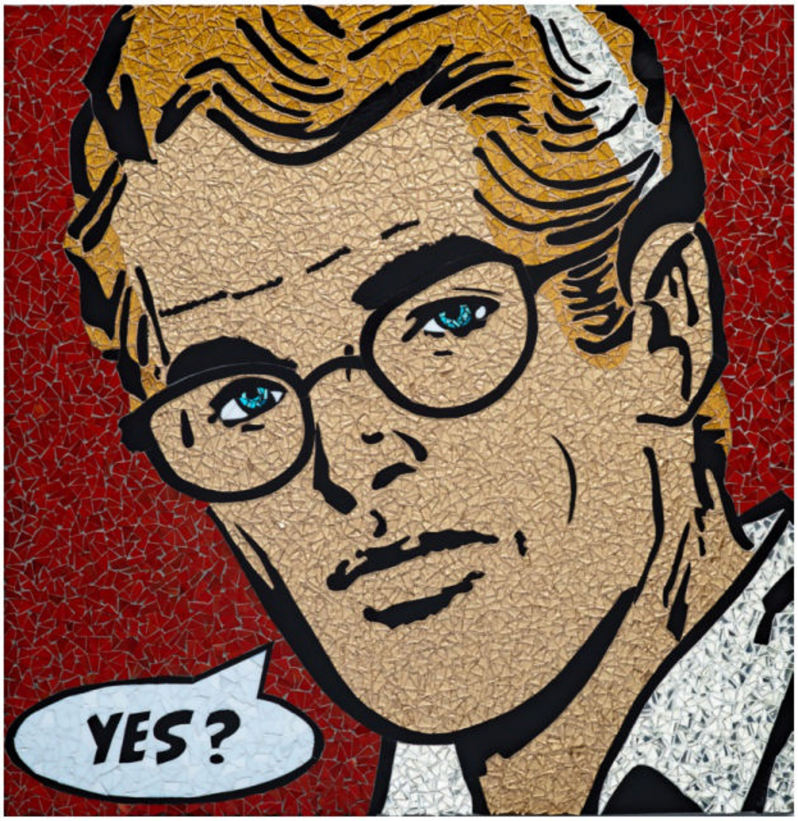

NO!
NO!


I WONDER IF SHE'S DREAMING OF ME?



POP CULTURE & EVERYDAY NARRATIVES





GLASS MOSAIC ART

Left Top: Enough. 2025
Glass Mosaic Art
31x31x1 - the bubble extendeds past the 31 in mark
Sarah Fishbein ©
All rights reserved.

Left Bottom:
BREAKING NEWS. 2024
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.

Bottom Middle:
Wishful. 2023
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
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Top Middle:
A Moment In the Rain. 2024
Glass Mosaic Art
36 x 36 x 1 in
(91.44 x 91.44 x 2.54 cm)
Sarah Fishbein ©
All rights reserved.

Top Right:
Ladies Choice. 2025
Glass Mosaic Art
36 x 42 x 2 in
(91.44 x 106.68 x 5.08 cm)
Sarah Fishbein ©
All rights reserved.

Left: Yes Man. 2023
Glass Mosaic Art
36 x 35.5 x 1 in
(91.44 x 90.17 x 2.54 cm)
Sarah Fishbein ©
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SARAH FISHBEIN

WWW.SARAHFISHBEINMOSAICS.COM
INSTAGRAM: @SARAHFISHBEINMOSAICS
FACEBOOK: @SARAH.FISHBEIN.1

THE ART OF PAPER CUTTING

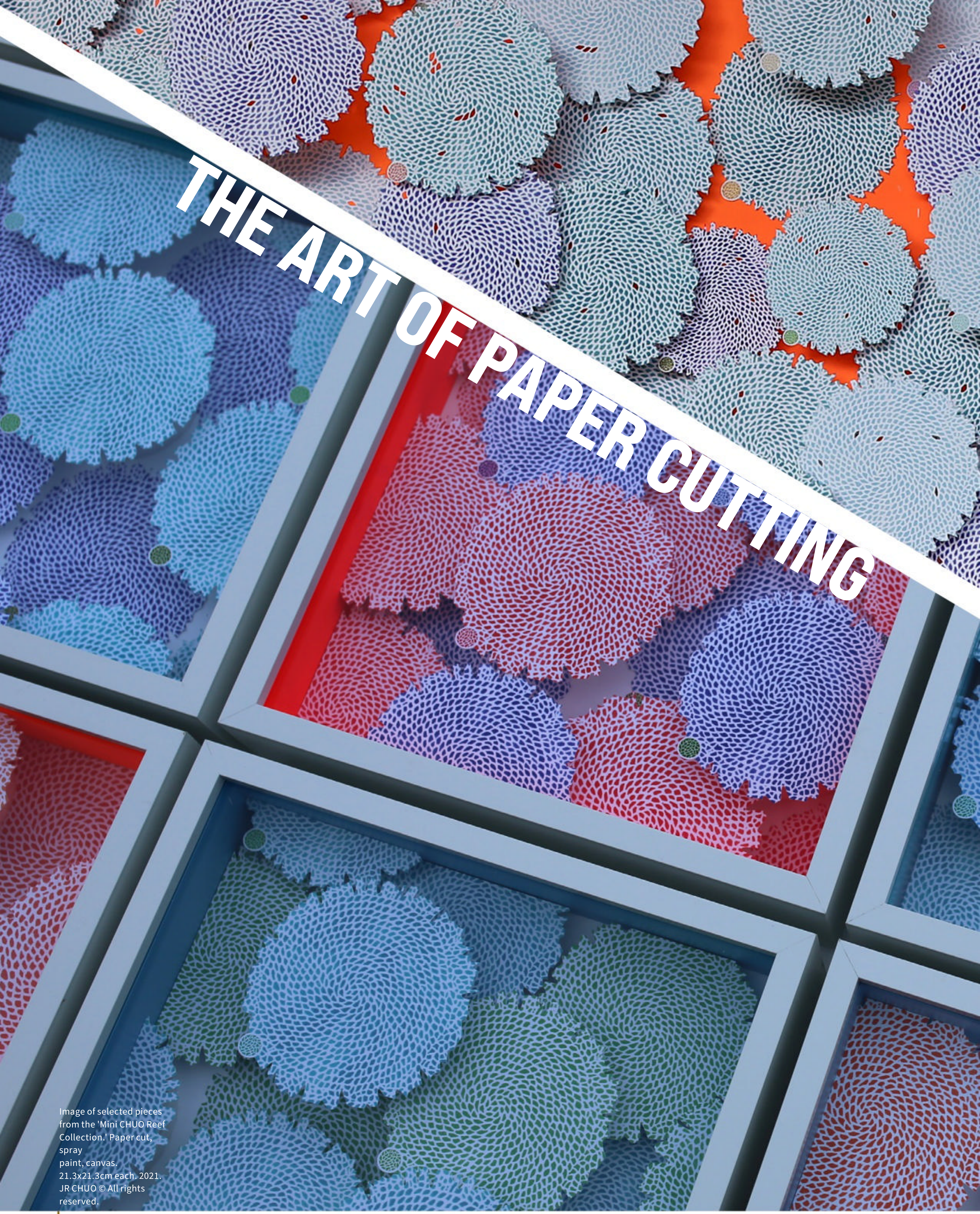
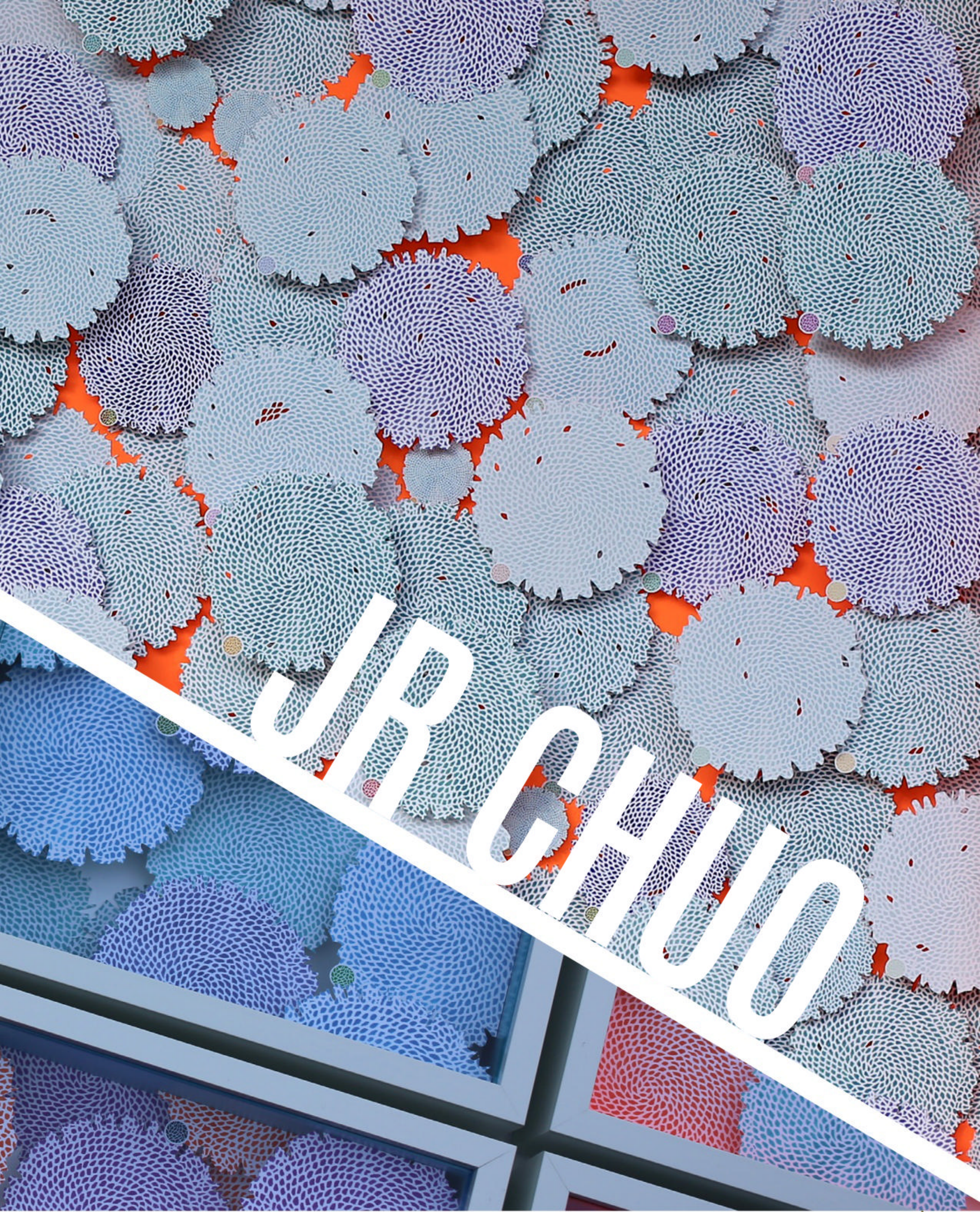
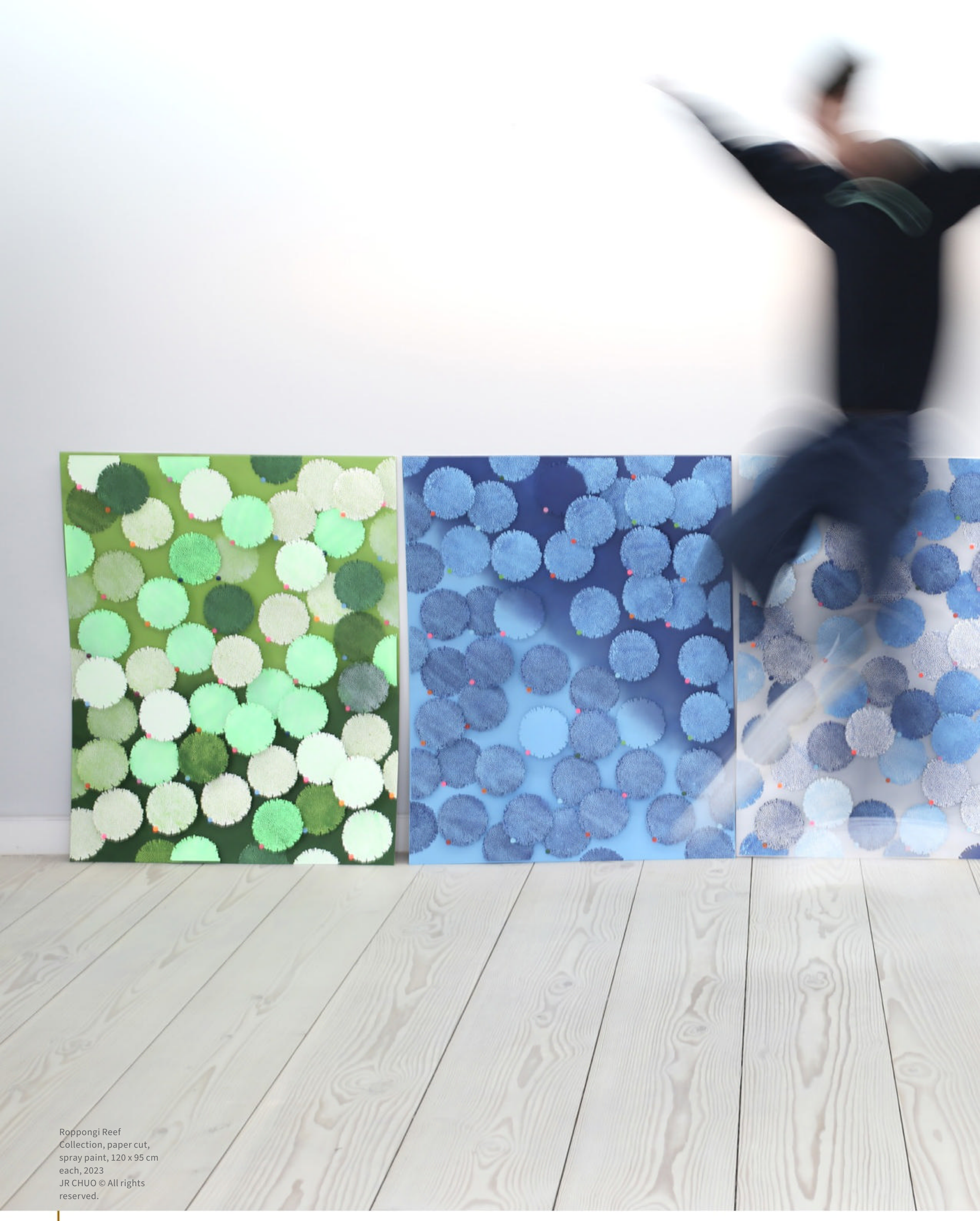


Image of selected pieces from the 'Mini CHUO Reef Collection.' Paper cut, spray paint, canvas. 21.3x21.3cm each. 2021. JR CHUO © All rights reserved.

JR CHUO

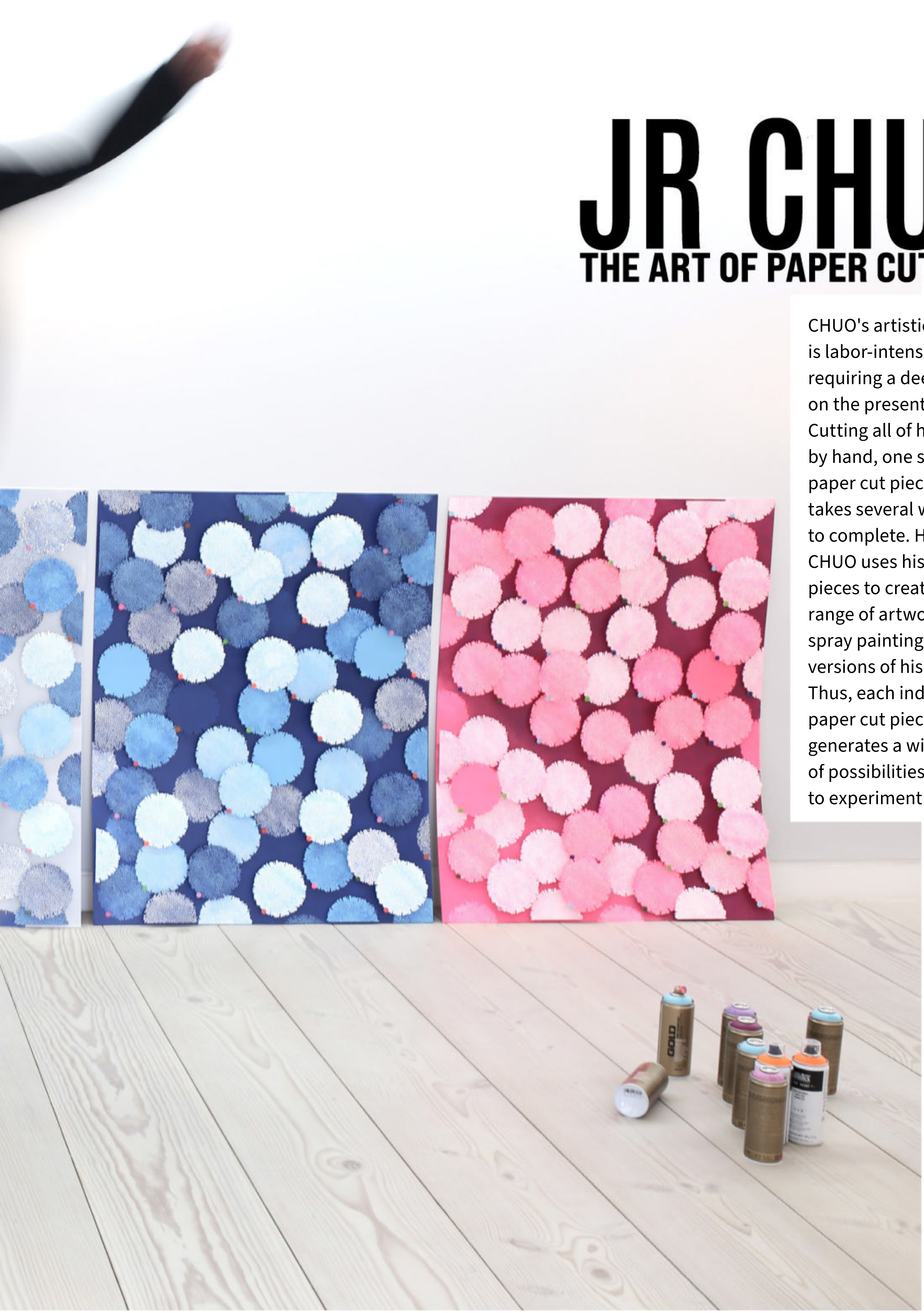




Roppongi Reef Collection, paper cut, spray paint, 120 x 95 cm each, 2023
JR CHUO © All rights reserved.

JR CHUO

THE ART OF PAPER CUTTING



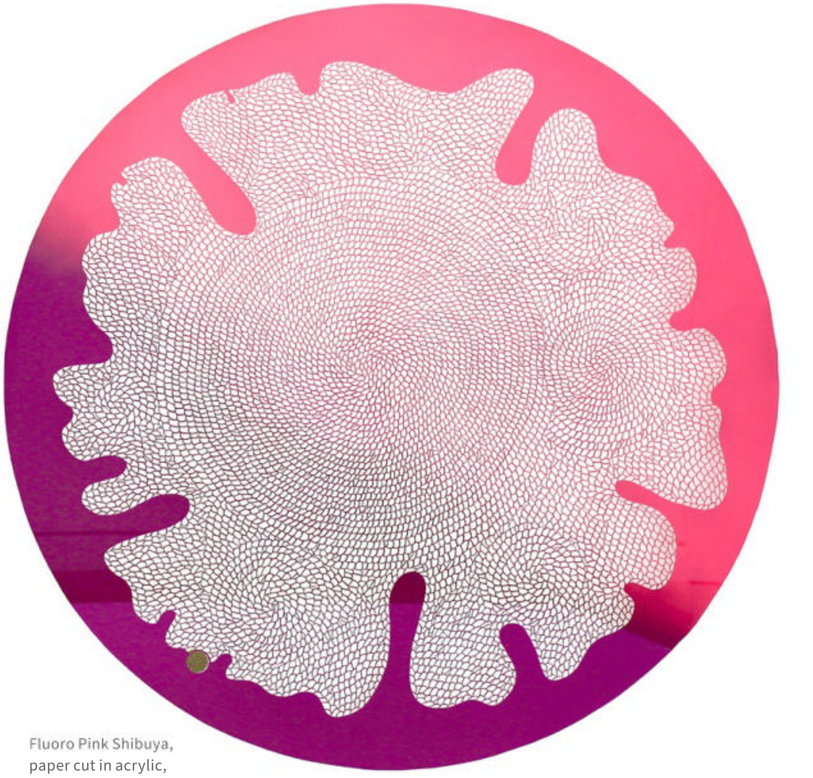
CHUO's artistic process is labor-intensive, requiring a deep focus on the present moment. Cutting all of his designs by hand, one small paper cut piece usually takes several weeks to complete. However, CHUO uses his paper-cut pieces to create a wide range of artworks, from spray paintings to digital versions of his designs. Thus, each individual paper cut piece generates a wide array of possibilities for CHUO to experiment with.

JR CHUO

THE ART OF PAPER CUTTING

JR CHUO is a contemporary paper-cut artist whose work explores the notion of façades in society that conceal harsh realities, with a particular focus on the impacts of climate change on coral reefs.

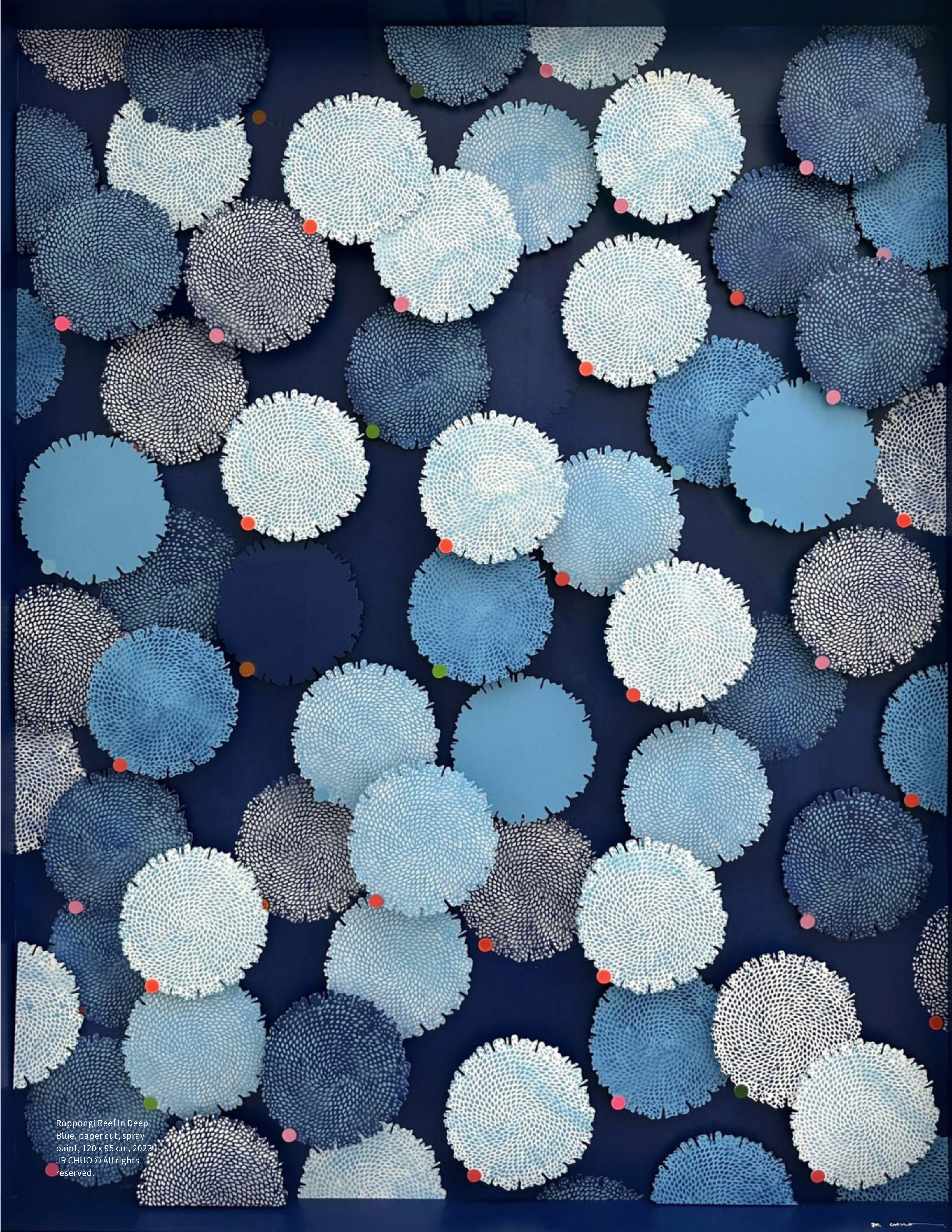
Although JR CHUO is only 22 years old, he has been paper cutting for nine years, during which time he has sought to continually perfect his art form. Some of CHUO's artworks have taken between one and two years to complete using traditional Japanese paper-cutting techniques.



Fluoro Pink Shibuya, paper cut in acrylic, 120 x 120 cm, 2021
JR CHUO © All rights reserved.

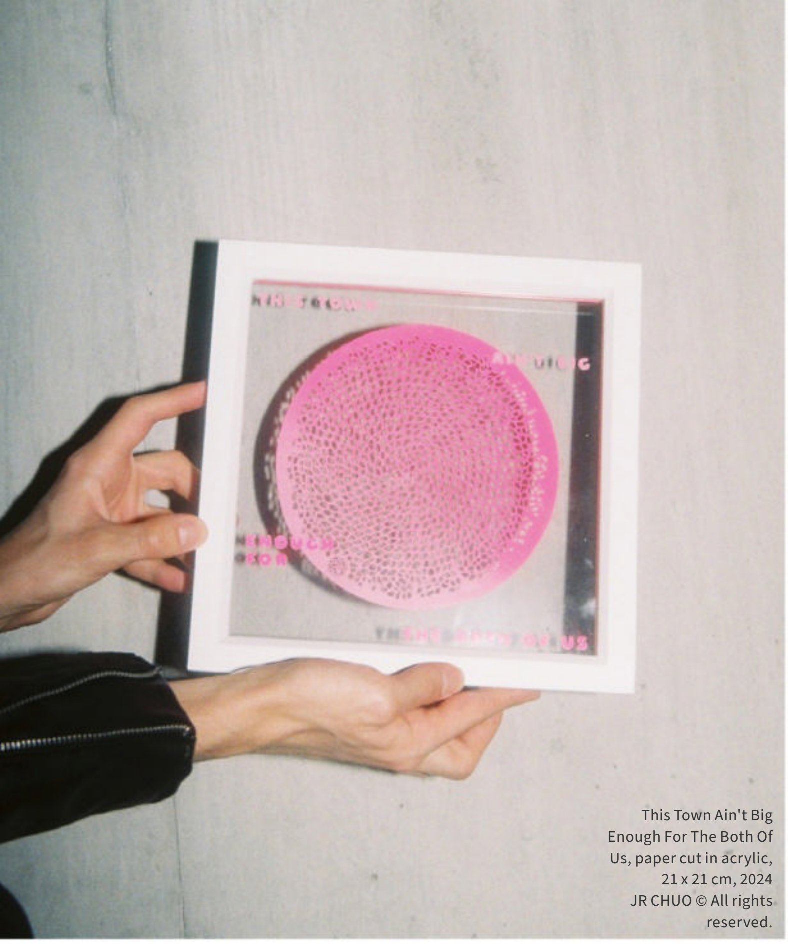
This Town Ain't Big Enough For The Two Of Us, paper cut in acrylic, 21 x 21 cm, 2024. Photo by Yuri Horie.
JR CHUO © All rights reserved.

Mini CHUO Lines Collection, paper cut, 21 x 21 cm each, 2024 Photograph by Yuri Horie.
JR CHUO © All rights reserved.

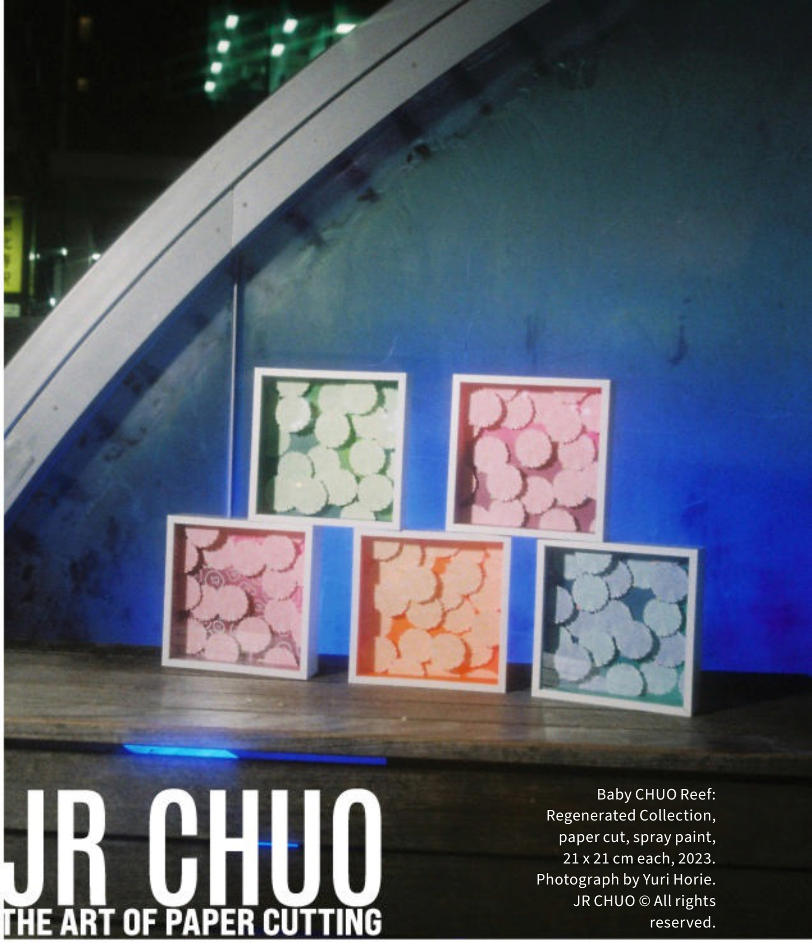


Roppongi Reef in Deep Blue, paper cut, spray paint, 120 x 95 cm, 2023 JR CHUO © All rights reserved.

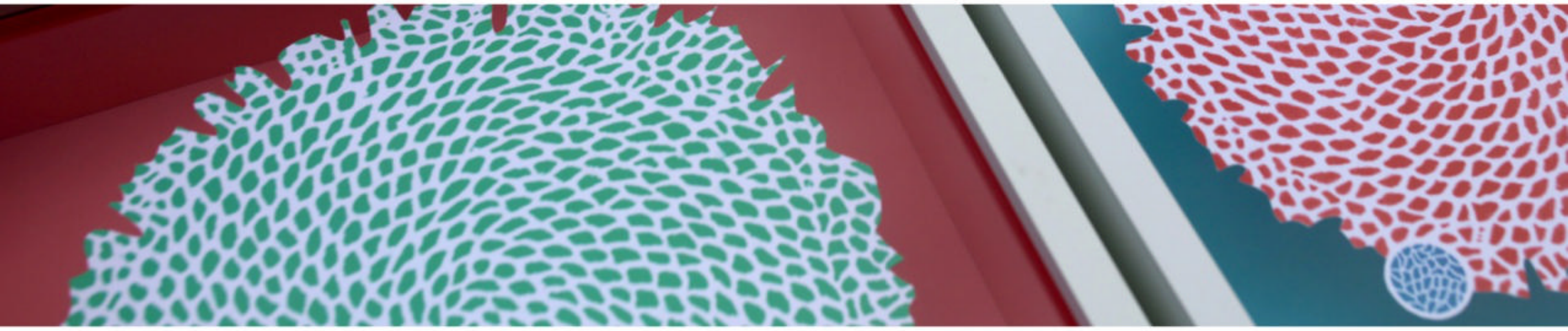
JR CHUO
THE ART OF PAPER CUTTING



This Town Ain't Big Enough For The Both Of Us, paper cut in acrylic, 21 x 21 cm, 2024 JR CHUO © All rights reserved.

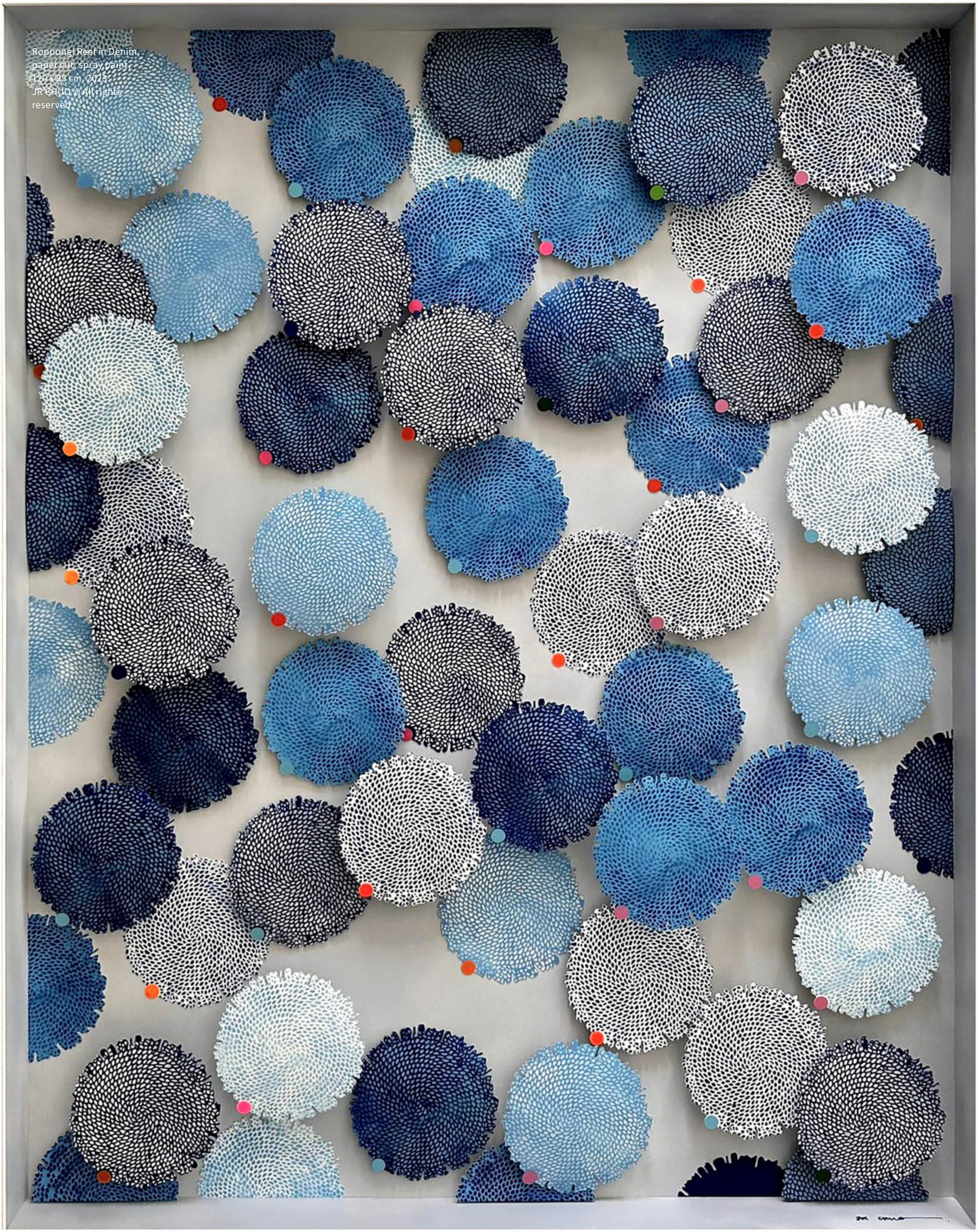


Baby CHUO Reef: Regenerated Collection, paper cut, spray paint, 21 x 21 cm each, 2023. Photograph by Yuri Horie. JR CHUO © All rights reserved.

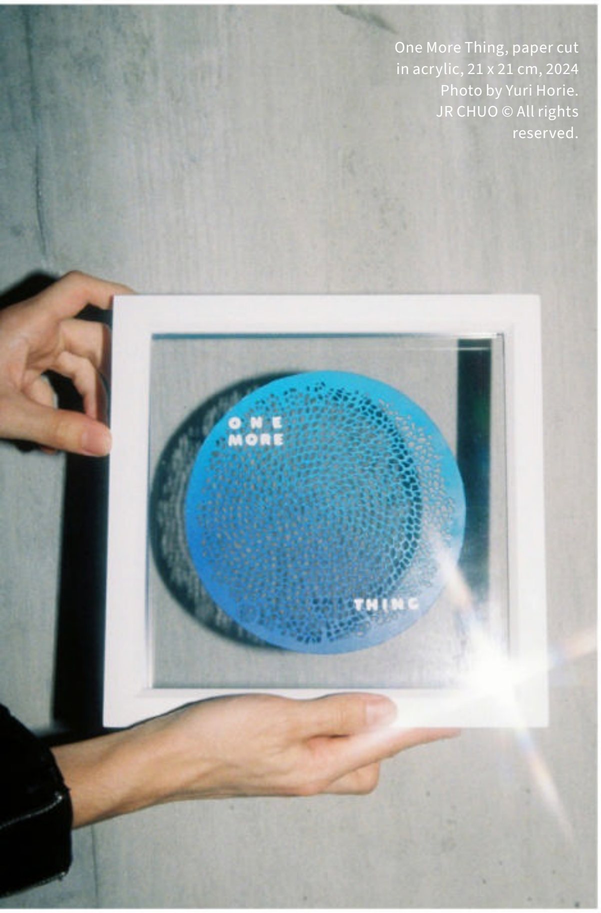


CHUO's work has been exhibited internationally in cities such as London, Tokyo, and Milan. It has also been featured in well-known publications, including Tatler, Aesthetica, and Forbes Magazine. JR CHUO was recognized by Saatchi Art's expert curators as a 'Curator's Pick' at The Other Art Fair London in July 2021 and was selected as the 'Fair Director's Pick' at the same event in July 2022. Additionally, JR CHUO was named a Forbes 30 Under 30 Europe 2022 Honoree in both the 'Art & Culture' and 'Youngest' categories, sharing this recognition with some of the world's leading young changemakers. Furthermore, JR CHUO has partnered with the environmental NGO Coralive to sell his original artworks and support global coral restoration efforts.

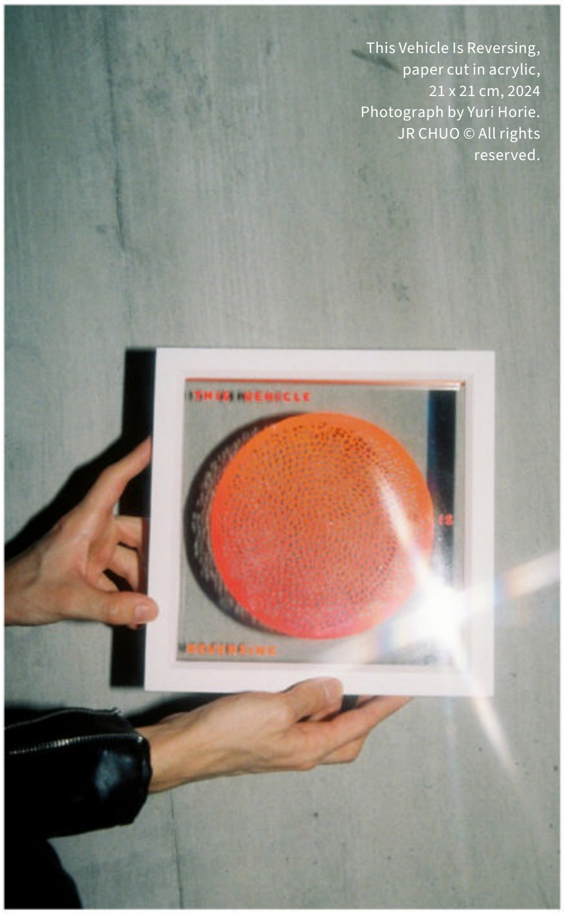
CHUO's interest in paper cutting began during a trip to Japan in 2015, where he saw a traditional hand-cut 'is Katagami' design in a 'ryōkan' (traditional Japanese inn) in Kyōto. 'Ise Katagami' is the Japanese craft of making stencils and is used traditionally to dye cloth, often to print designs onto kimonos. Struck by the piece's intricacy, CHUO decided to explore the medium himself upon his return to the UK. He initially focused on architectural designs in his paper-cut work but soon moved on to figurative work before finally arriving at abstraction. His abstract shapes have taken years to perfect, and he says they are constantly evolving. Despite the precise nature of his work, CHUO's designs radiate organic warmth. They contain a myriad of fascinating leading lines and shapes that capture the viewer's attention.



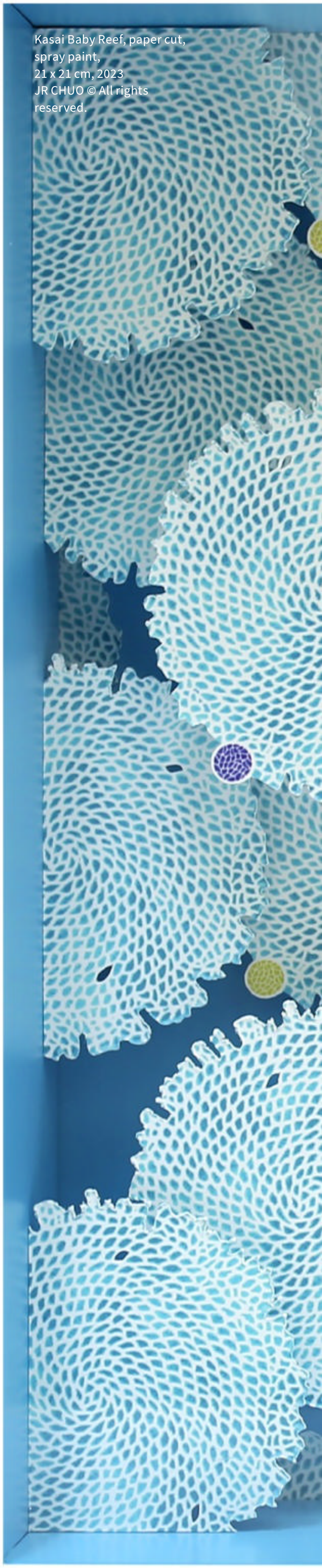
Roppongi Reef in Denim, paper cut, spray paint, 120 x 95 cm, 2023
JR CHUO © All rights reserved.



One More Thing, paper cut in acrylic, 21 x 21 cm, 2024
Photo by Yuri Horie.
JR CHUO © All rights reserved.



This Vehicle Is Reversing, paper cut in acrylic, 21 x 21 cm, 2024
Photograph by Yuri Horie.
JR CHUO © All rights reserved.



Kasai Baby Reef, paper cut, spray paint, 21 x 21 cm, 2023
JR CHUO © All rights reserved.

JR CHUO

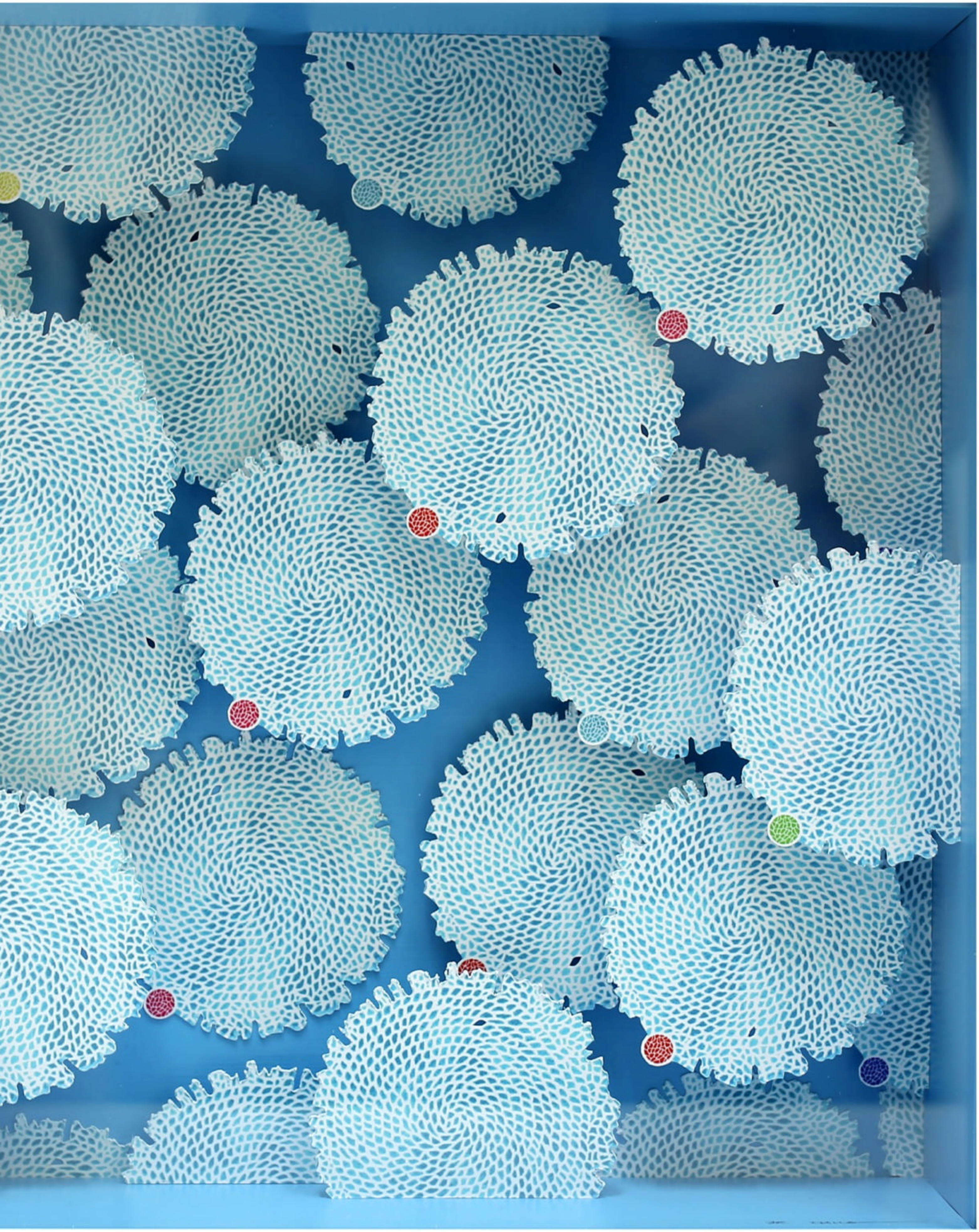
THE ART OF PAPER CUTTING

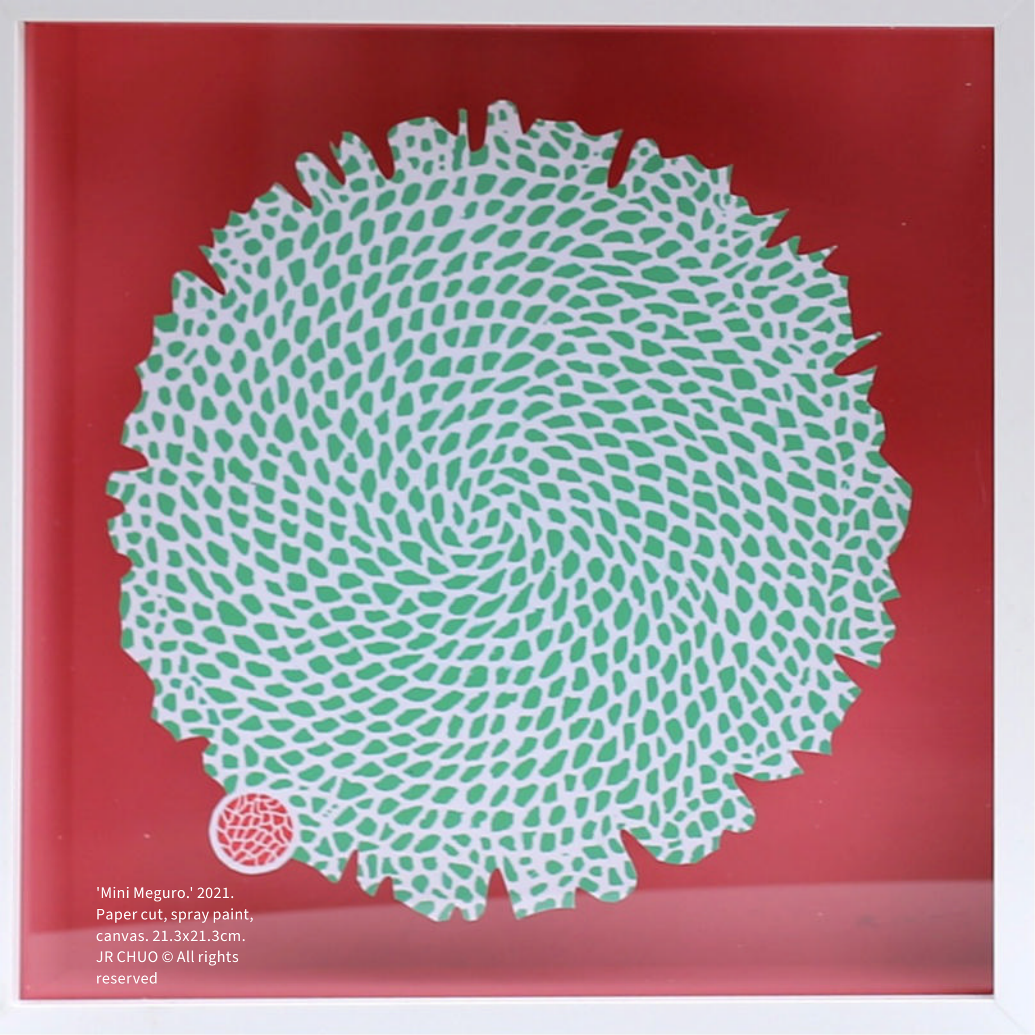
> **THE CLEAR ACRYLIC GIVES THE VIEWER THE IMPRESSION THAT THE PAPER CUT PIECES ARE FLOATING IN THE AIR.**

Each individual paper-cut shape is unique, and hundreds, sometimes thousands, of these shapes work together in harmony to form large, seamless designs.
JR CHUO takes inspiration from the organized nature of urban subway maps and the simplification of metropolitan areas, which conceal the complexity of the areas they represent. He believes this concept is also present in the way our societies and governments deal with the environment. CHUO explores the impacts of climate change on coral reefs, juxtaposing this message with the vibrant colors that he uses in his work. In addition, many of CHUO's artworks are named after Japanese subway stations and lines.

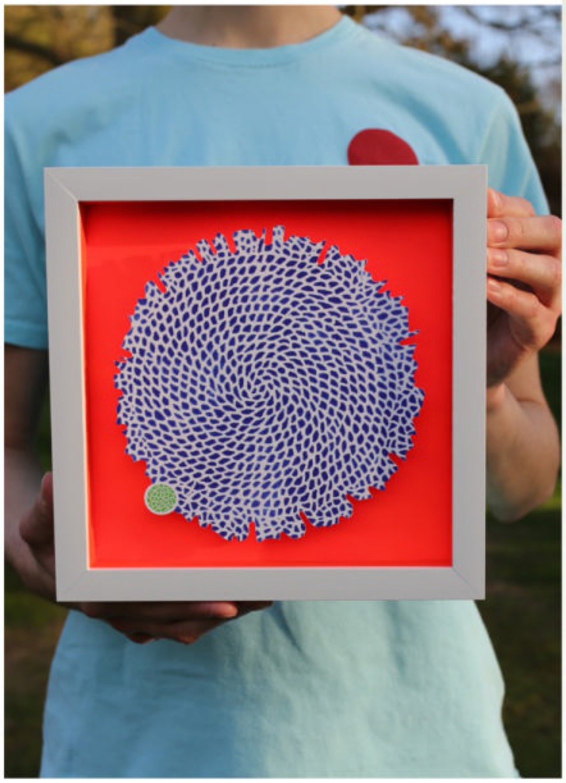
The patterns in CHUO's pieces are largely inspired by organic forms found in coral reefs. His bright color palette takes inspiration from the striking colors emitted by certain corals before they are bleached by warming ocean temperatures due to climate change. CHUO aims to capture the 'tragic beauty' of dying corals in his work by creating striking designs, often using fluorescent colors to draw attention to the intricacy of the artworks.

CHUO's artistic process is labor-intensive, requiring deep focus on the present moment. Cutting all of his designs by hand, one small paper cut piece usually takes several weeks to complete.

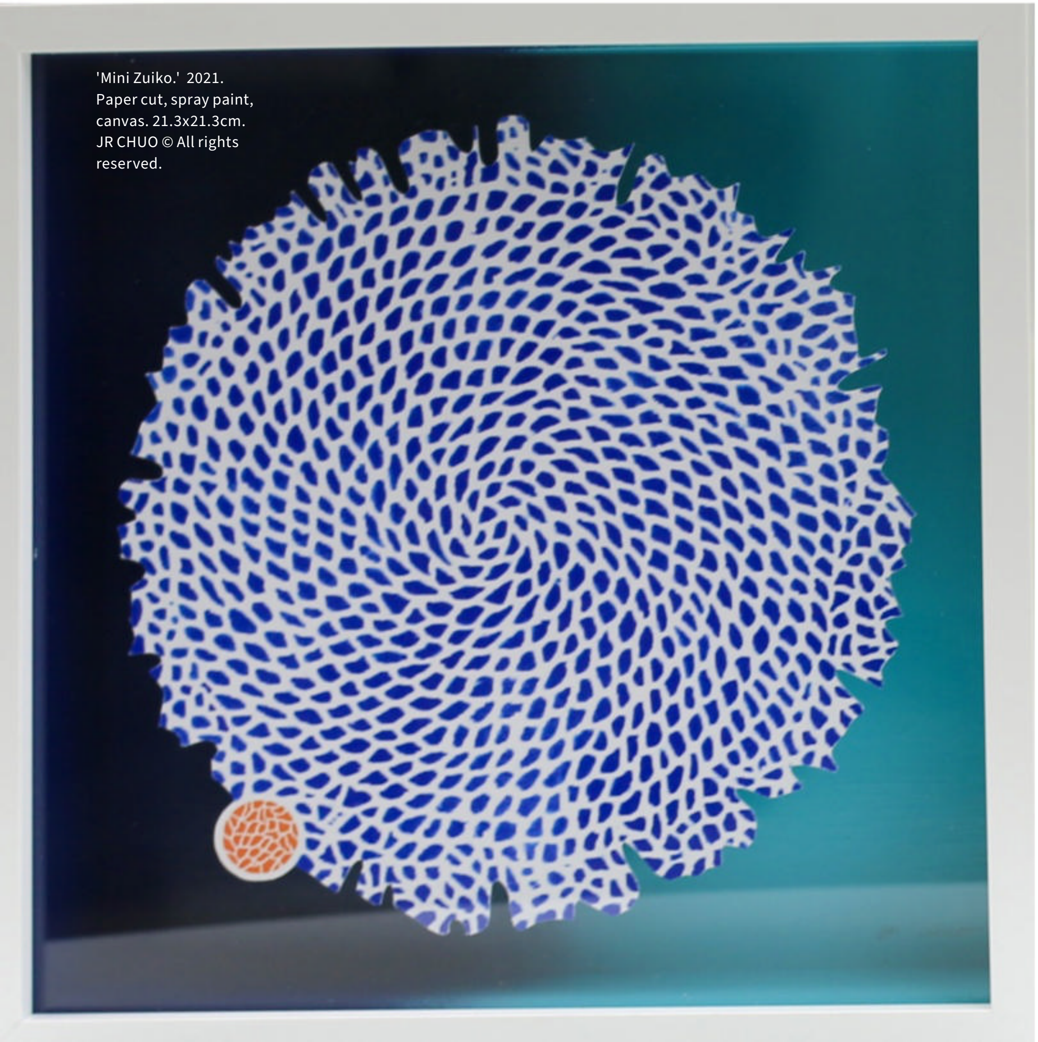




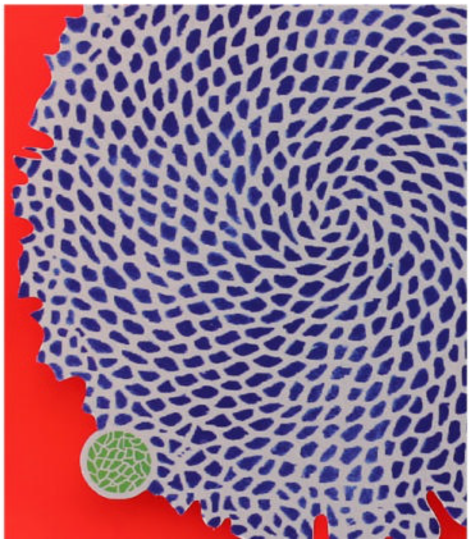
'Mini Meguro.' 2021.
Paper cut, spray paint,
canvas. 21.3x21.3cm.
JR CHUO © All rights
reserved

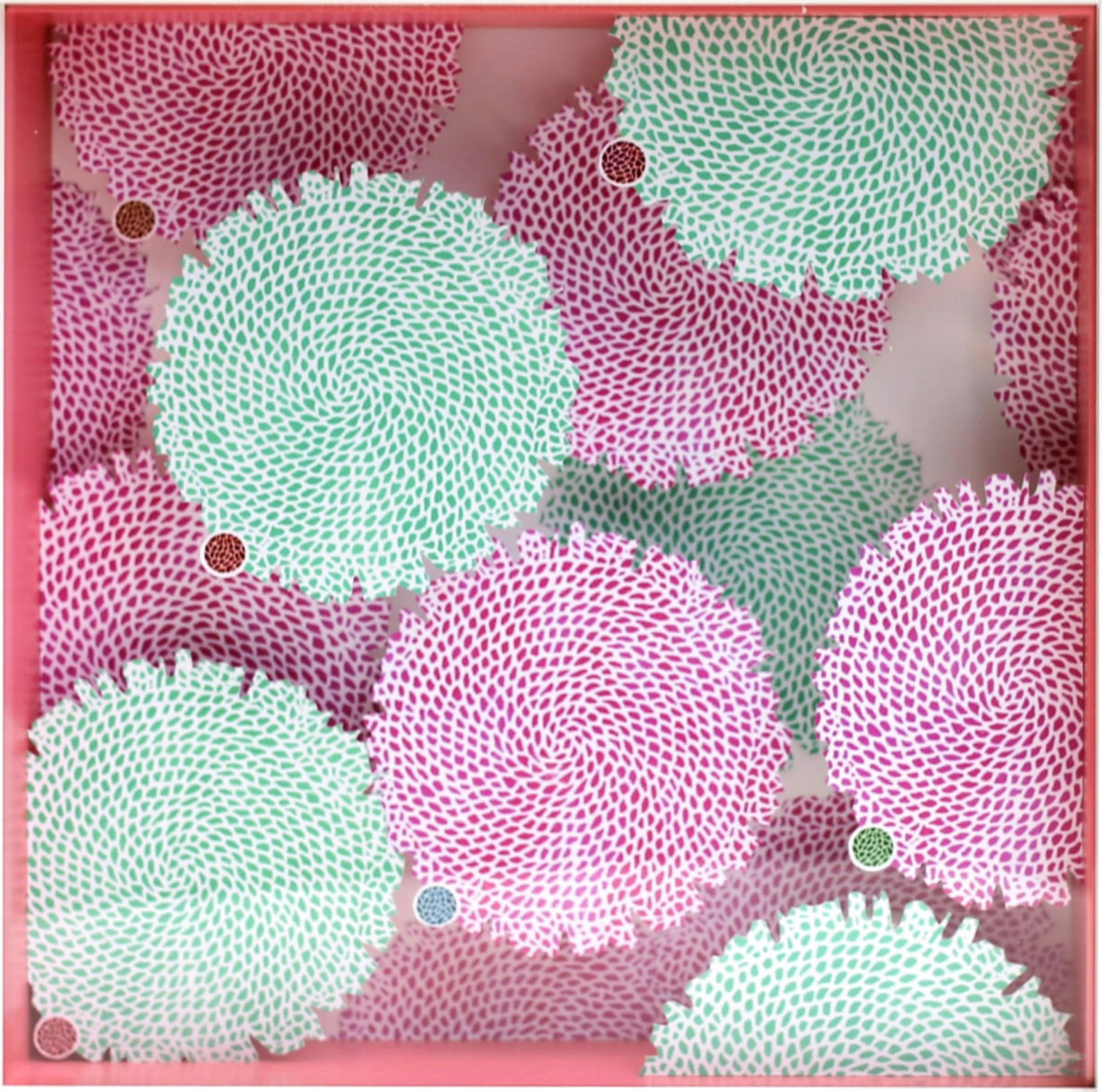


CHUO uses his paper-cut pieces to create a wide range of artworks, from spray paintings to digital versions of his designs. Thus, each individual paper cut piece generates a wide array of possibilities for CHUO to experiment with.
One paper cut at a time, JR CHUO aims to encourage an appreciation for the beauty of coral and the versatility of paper cutting as an art form. He strives to use his art to create important environmental and social change around the world.



'Mini Zuiko.' 2021.
Paper cut, spray paint,
canvas. 21.3x21.3cm.
JR CHUO © All rights
reserved.





JR CHUO

THE ART OF PAPER CUTTING

'Mini CHUO Reef 16'. 2021.
Paper cut, spray paint,
canvas. 21.3x21.3cm.
JR CHUO © All rights
reserved.

CHUO's fascination with paper cutting sparked during a memorable journey to Japan in 2015. While staying in a charming 'ryōkan,' a traditional Japanese inn nestled in the historic city of Kyōto, he encountered the exquisite art of "Ise katagami." This ancient craft involves the intricate process of creating stencils, which have been used for generations to dye fabric and embellish textiles, particularly kimono designs. The delicate patterns and meticulous craftsmanship of Ise katagami captivated him, igniting a passion that would lead him to explore the world of paper cutting in greater depth.

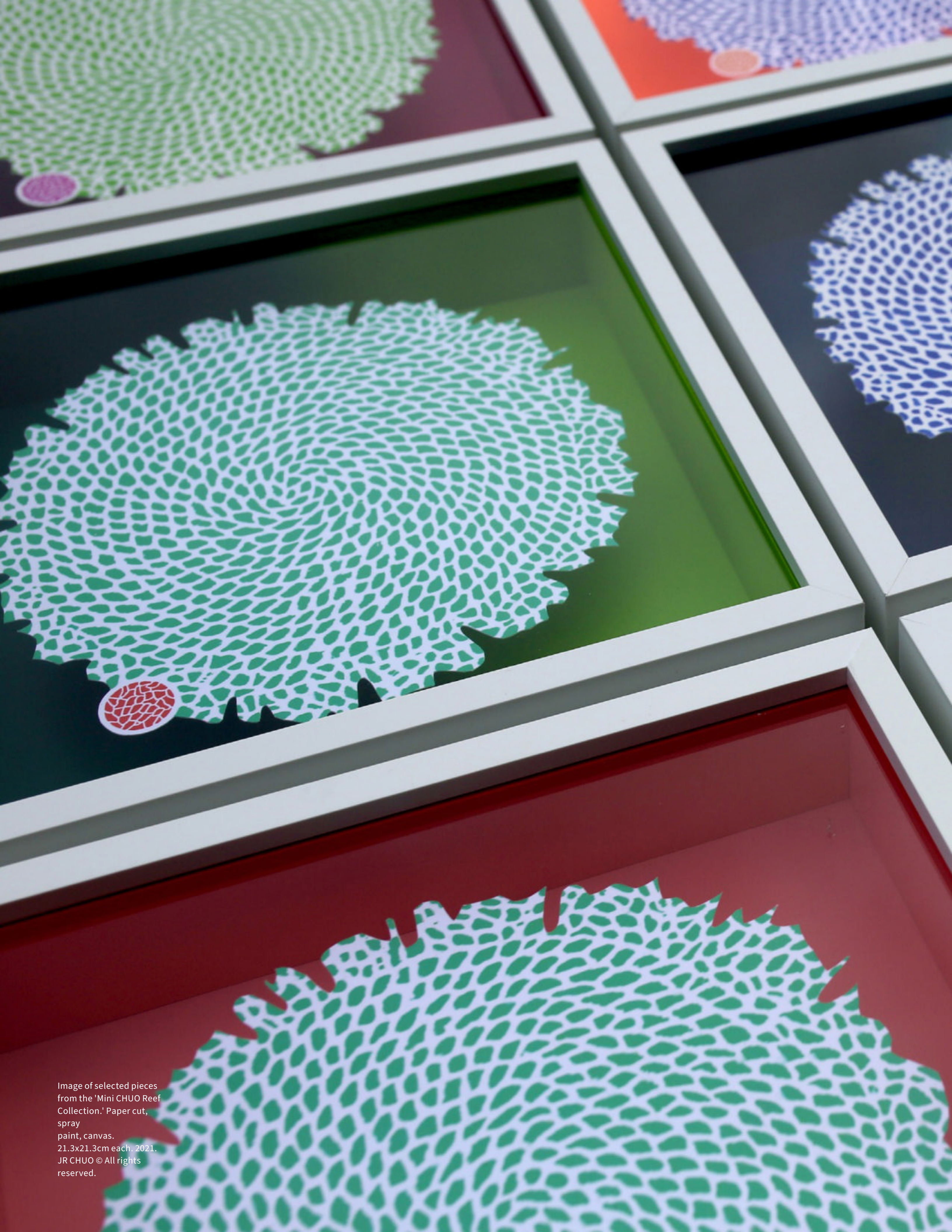
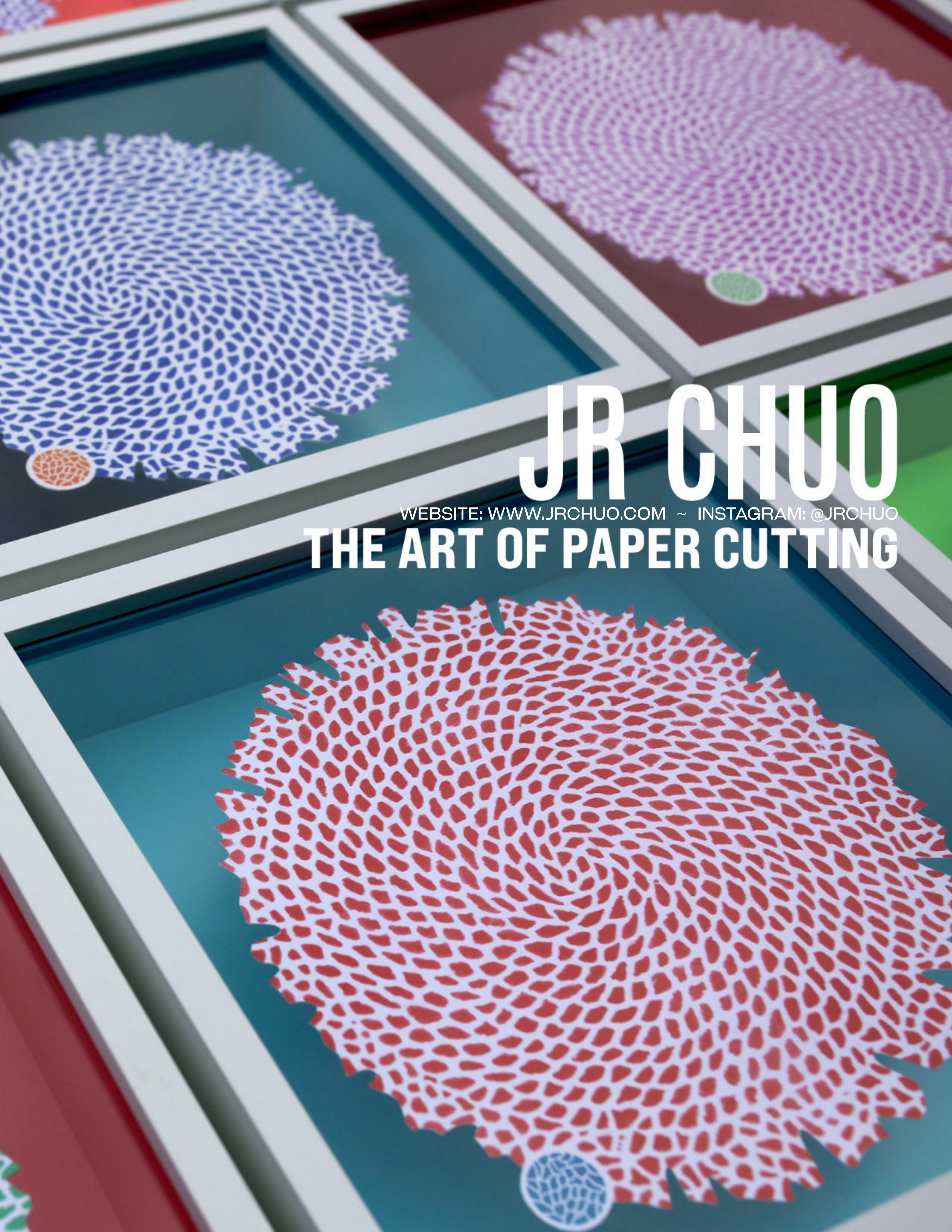


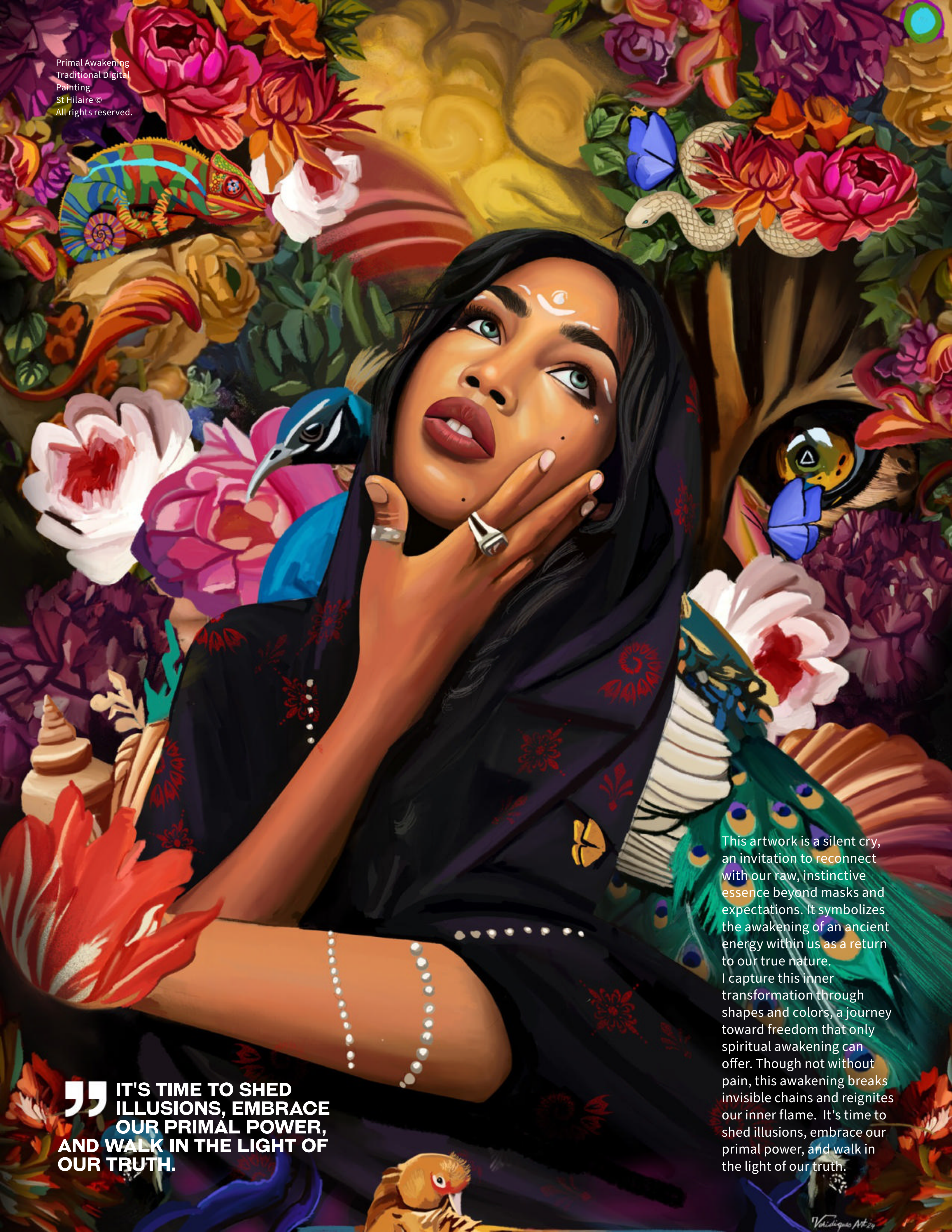
Image of selected pieces from the 'Mini CHUO Reef Collection.' Paper cut, spray paint, canvas. 21.3x21.3cm each. 2021. JR CHUO © All rights reserved.



JR CHUO

WEBSITE: WWW.JRCHUO.COM ~ INSTAGRAM: @JRCHUO

THE ART OF PAPER CUTTING



Primal Awakening
Traditional Digital
Painting
St Hilaire ©
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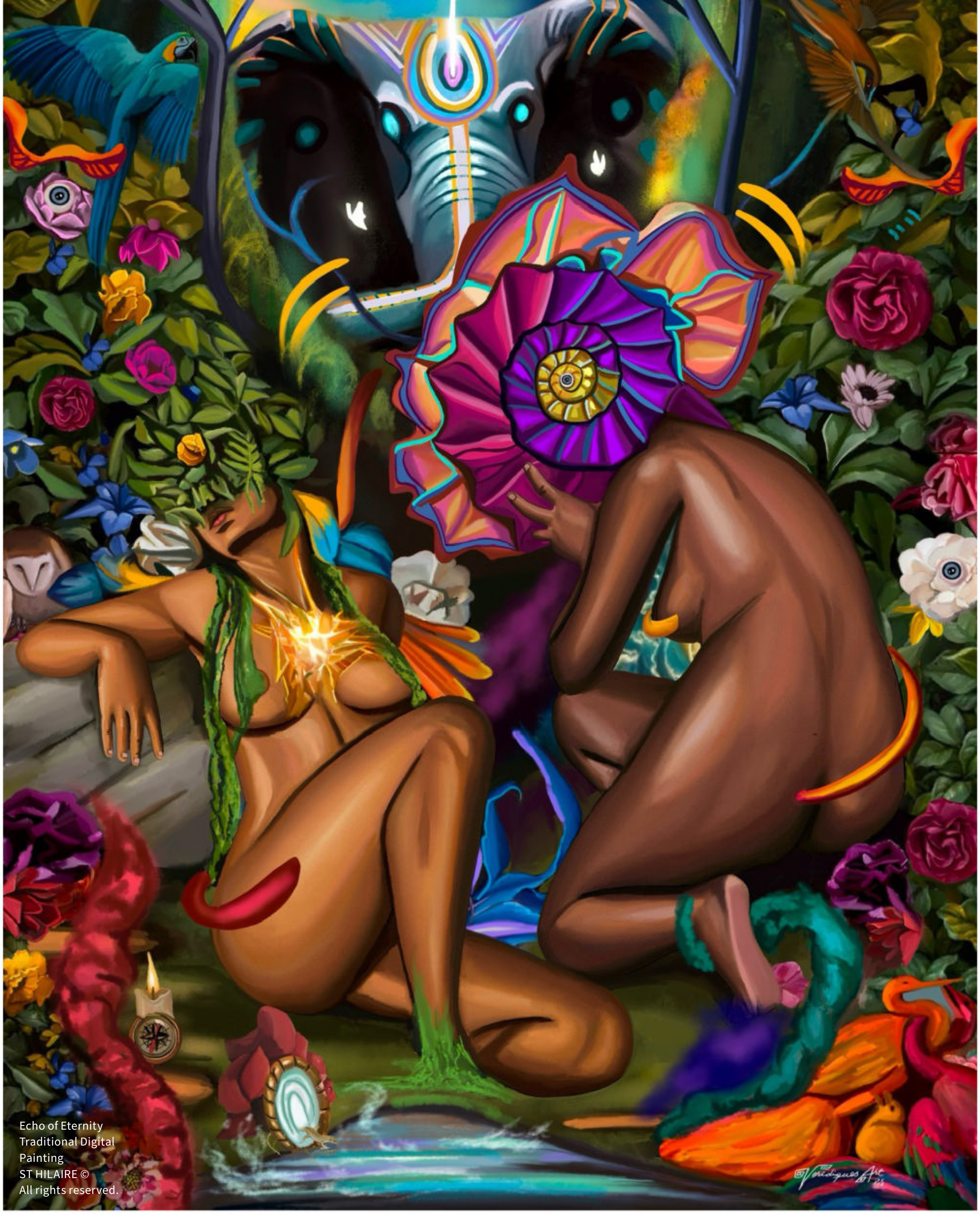
This artwork is a silent cry, an invitation to reconnect with our raw, instinctive essence beyond masks and expectations. It symbolizes the awakening of an ancient energy within us as a return to our true nature.
I capture this inner transformation through shapes and colors, a journey toward freedom that only spiritual awakening can offer. Though not without pain, this awakening breaks invisible chains and reignites our inner flame. It's time to shed illusions, embrace our primal power, and walk in the light of our truth.

> ” IT'S TIME TO SHED ILLUSIONS, EMBRACE OUR PRIMAL POWER, AND WALK IN THE LIGHT OF OUR TRUTH.


Echo of Eternity
Traditional Digital
Painting
ST HILAIRE ©
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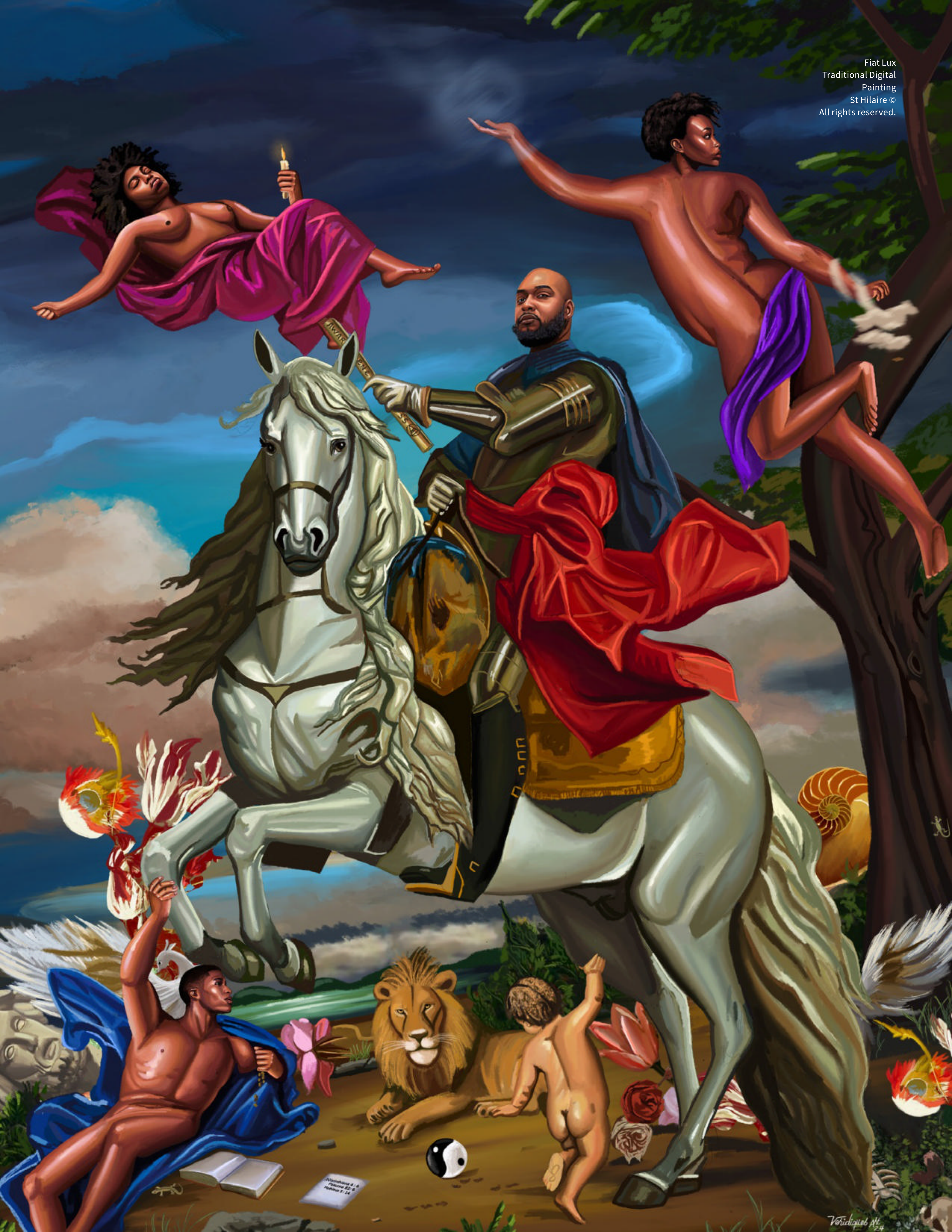
VÉRIDIQUES ART

TRADITIONAL DIGITAL PAINTING ~ **ST HILAIRE GHESLAIRE**

My name is St Hilaire Gheslaire, but I am also known in the art world as Véridiques Art. Since the inception of my creative journey in 2017, I have emerged as a dynamic and influential figure in digital art. My unwavering passion for visual expression and a relentless drive for exploration and innovation has opened numerous doors for me, leading to various exhibition opportunities that showcase my work.


2Corinthians 4:6
Psalms 82:6
Matthew 5:14
Veridiques Art
24

Fiat Lux
Traditional Digital
Painting
St Hilaire ©
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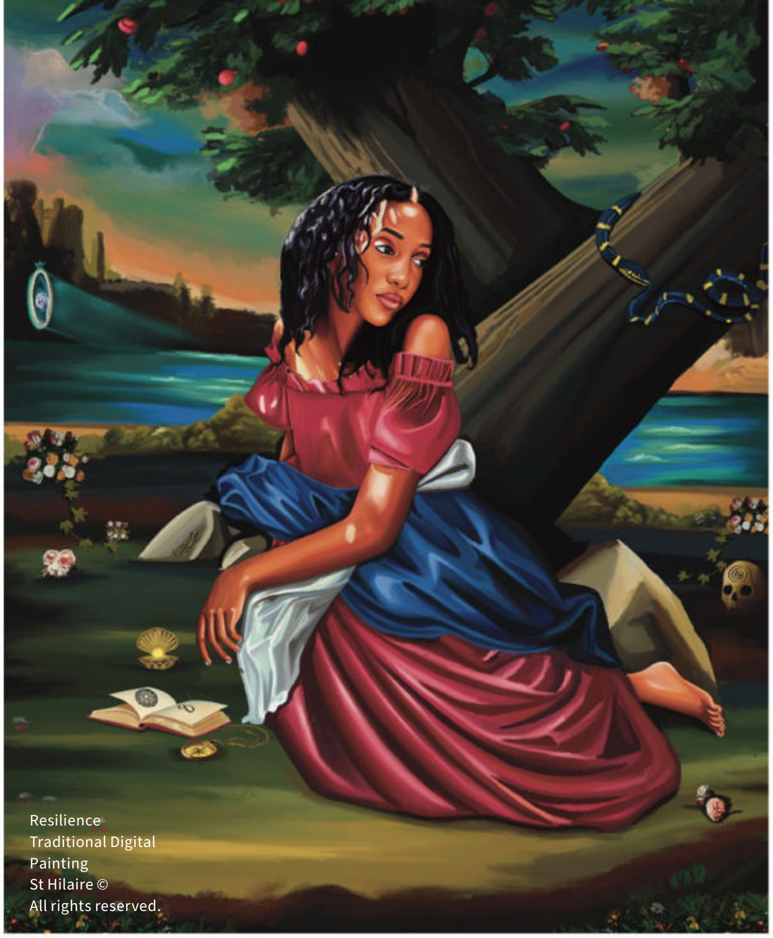
Resilience
Traditional Digital Painting
St Hilaire ©
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St Hilaire ©
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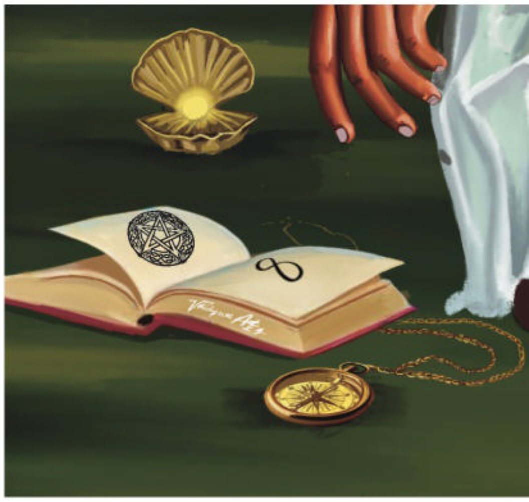
VÉRIDIQUES ART

TRADITIONAL DIGITAL PAINTING ~ ST HILAIRE GHESLAIRE

" Growing up in the vibrant city of Port-au-Prince, Haiti, I discovered my love for art at a tender age.
I immersed myself in a wide range of artistic expressions, from painting to sculpture, before ultimately dedicating myself to the captivating realm of digital art. My artistic approach is marked by a fresh and inventive perspective, where I seamlessly blend technological advancements with conceptual depth. This fusion aims to create a unique and immersive visual experience for my audience.

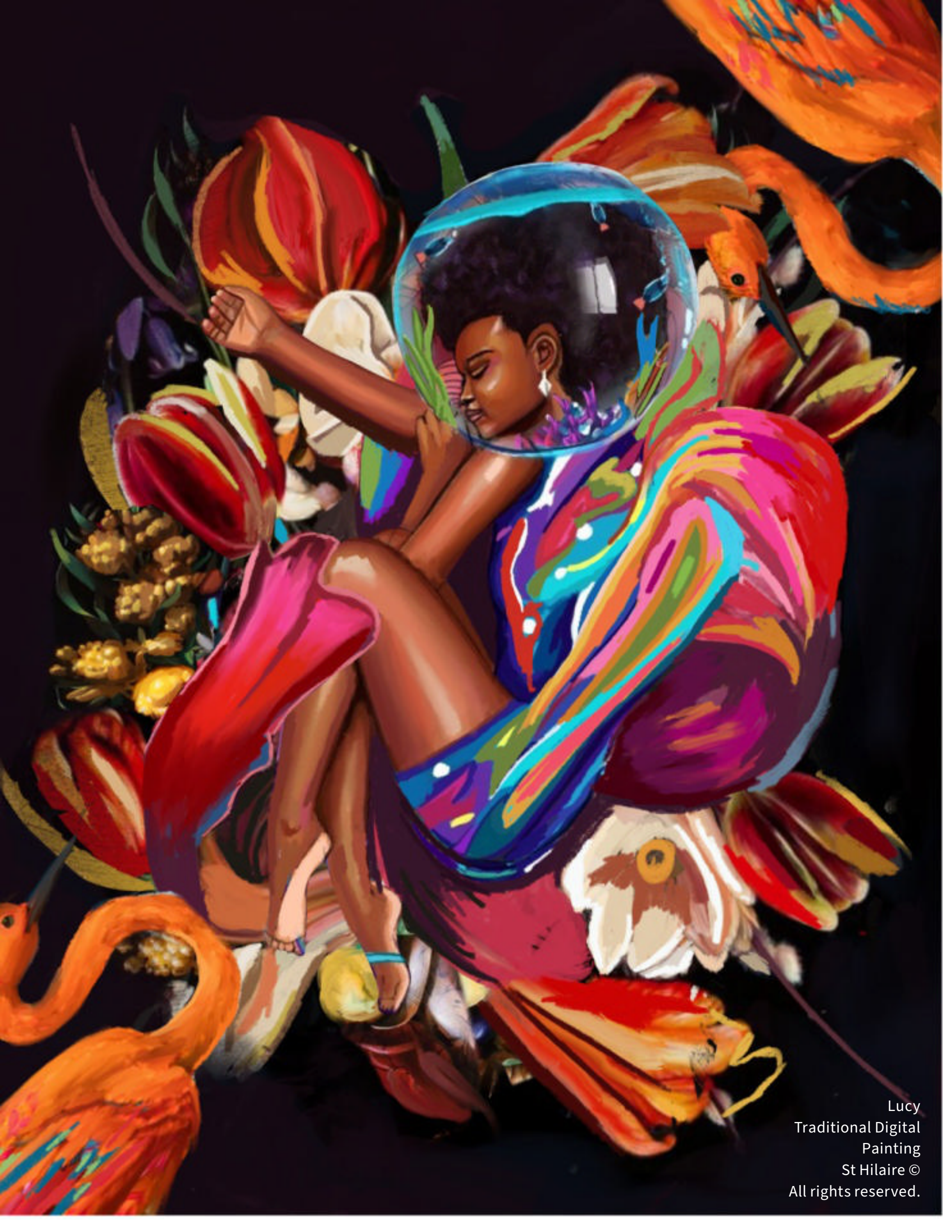
My work is deeply rooted in themes of spirituality and inner liberation.
It delves into the intricate relationship between the visible and the invisible, the tangible and the divine.
Each of my creations invites viewers on a transformative journey of self-discovery, encouraging them to awaken to deeper truths within themselves.

Throughout my artistic career, I have had the privilege of collaborating with diverse clients and international communities, participating in innovative projects such as "Centre Art—Expo17.0—Art Innovation Grandiose—BANJ." Digital art continues to be my primary medium of expression, and I am constantly striving to push the boundaries of my creativity, bringing fresh and thought-provoking perspectives to the digital landscape.



Left Page: Fiat Lux
In Fiat Lux, mystical elements weave an enchanting saga. Yin and yang embody universal balance, while a reaching baby, a fiery phoenix, and a majestic lion symbolize purity, rebirth, and strength. Natural forces intertwine with a proud tree representing growth and wisdom. Together, these elements form a visual and spiritual journey that invites you to explore your inner depths and discover the eternal light within.

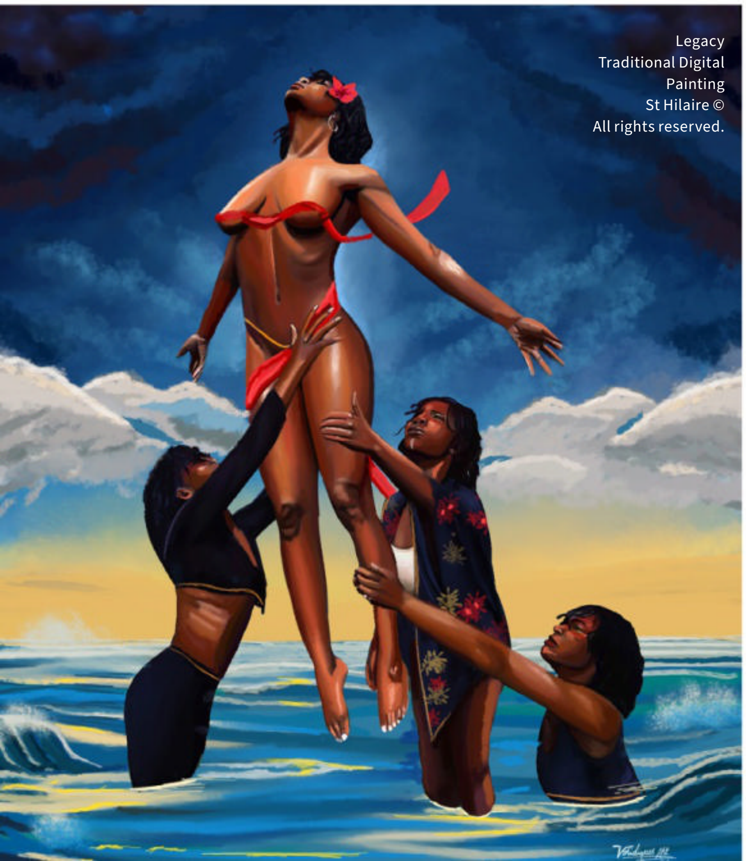
Top Left: Resilience
resilience: The inner strength that transforms. Every brushstroke embodies the rebirth of light amid adversity. Let your soul shine and spark change.



Lucy
Traditional Digital
Painting
St Hilaire ©
All rights reserved.

My artistic journey has flourished in an environment rich with creativity and inspiration. I am deeply committed to sharing my work with the world and to continuously redefining the limits of what imagination can achieve. Through my art, I aim to spark conversations, inspire introspection, and illuminate our connections in this complex tapestry of life.

Left: Lucy
Lucy is a creation designed to awaken the inner light within each of us. It symbolizes our duality as beings made of dust and light, grounded in the material world while resonating with the infinite. By contemplating Lucy, allow this inner light to shine, guiding you toward higher consciousness and a profound connection with the universe. It serves as a reminder that, despite external challenges, a luminous force resides within you, ready to be awakened and shine brightly.



Legacy
Traditional Digital
Painting
St Hilaire ©
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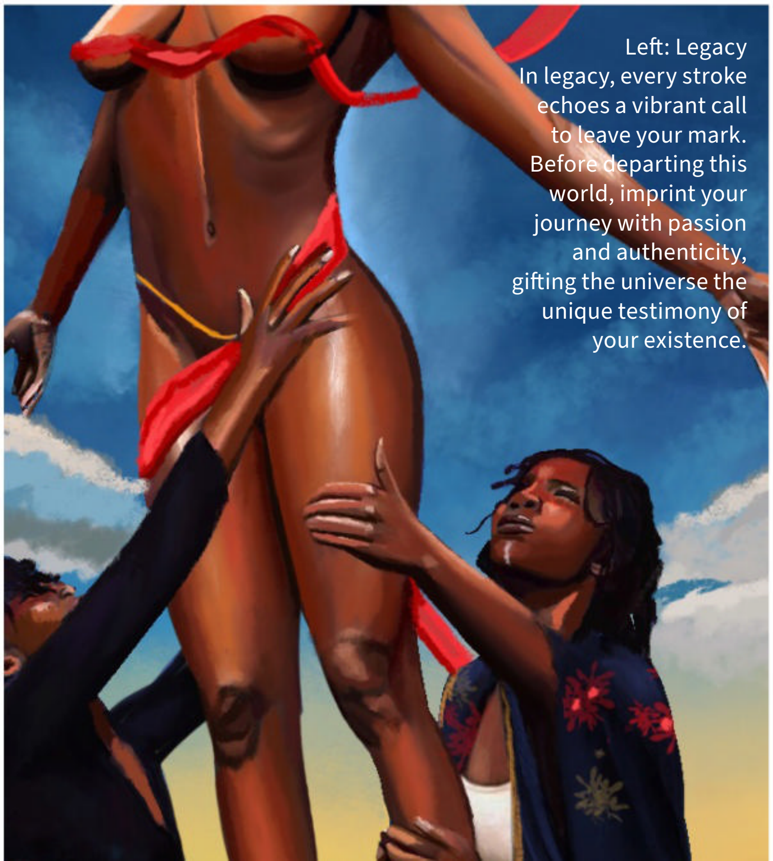
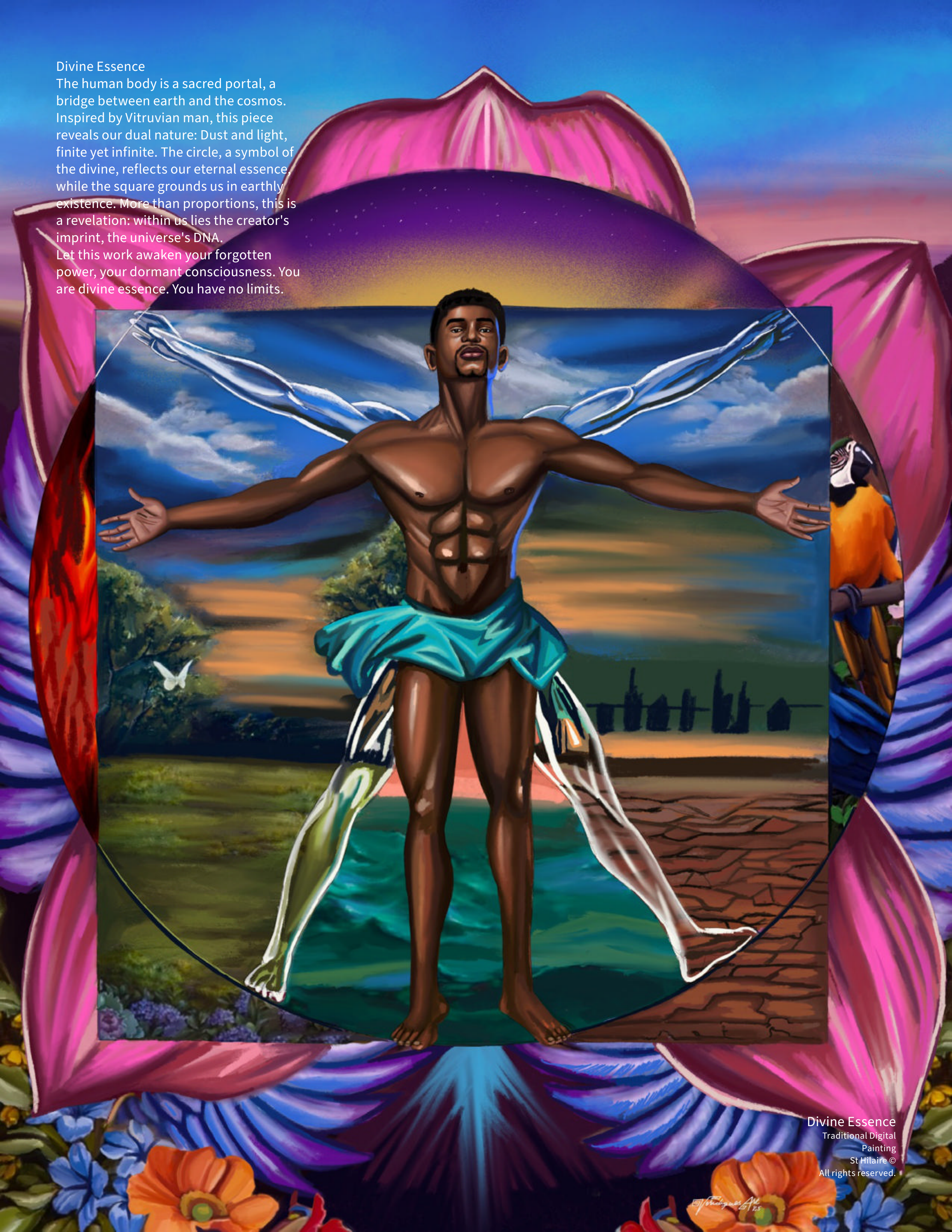


Left: Legacy
In legacy, every stroke echoes a vibrant call to leave your mark. Before departing this world, imprint your journey with passion and authenticity, gifting the universe the unique testimony of your existence.

Divine Essence

The human body is a sacred portal, a bridge between earth and the cosmos. Inspired by Vitruvian man, this piece reveals our dual nature: Dust and light, finite yet infinite. The circle, a symbol of the divine, reflects our eternal essence, while the square grounds us in earthly existence. More than proportions, this is a revelation: within us lies the creator's imprint, the universe's DNA.

Let this work awaken your forgotten power, your dormant consciousness. You are divine essence. You have no limits.



Divine Essence
Traditional Digital
Painting
St Hilaire ©
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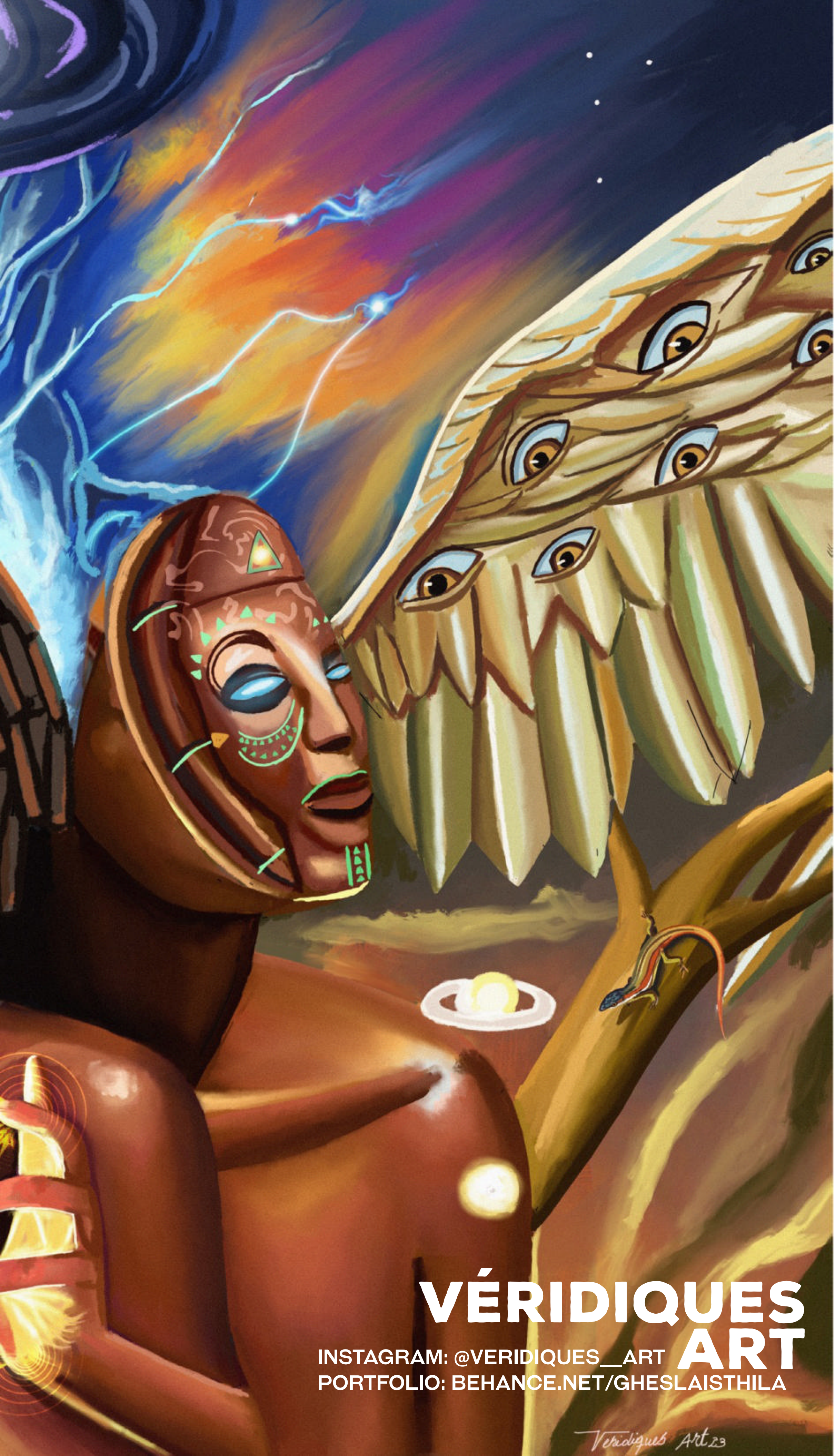
TRADITIONAL DIGITAL PAINTING ~ **ST HILAIRE GHESLAIRE**



VÉRIDIQUES ART

INSTAGRAM: @VERIDIQUES__ART
PORTFOLIO: BEHANCE.NET/GHESLAISTHILA

Trinity
In the Trinity, the body, soul, and spirit merge in a sacred dance, reflecting the eternal connection that binds us to our inner light. This spiritual artwork invites you to explore the depths of your existence, awakening the divine spark that resides within.
Allow the Trinity to guide you on a transformative journey—a reminder of the balance and beauty inherent in life. Embrace the mystery, ignite your passion, and let your inner truth shine as you connect with the infinite essence of who you are.

Trinity
Traditional Digital Painting
St Hilaire ©
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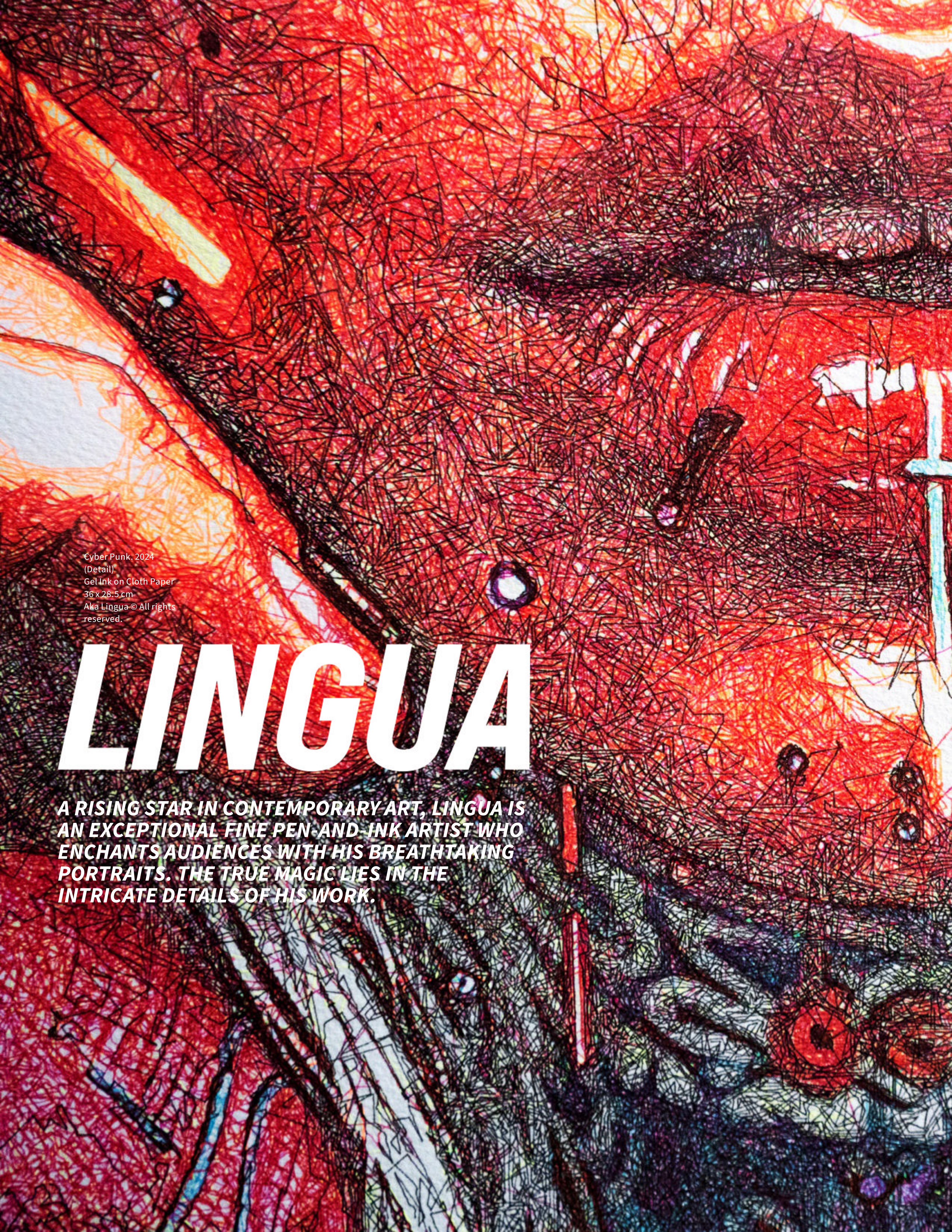
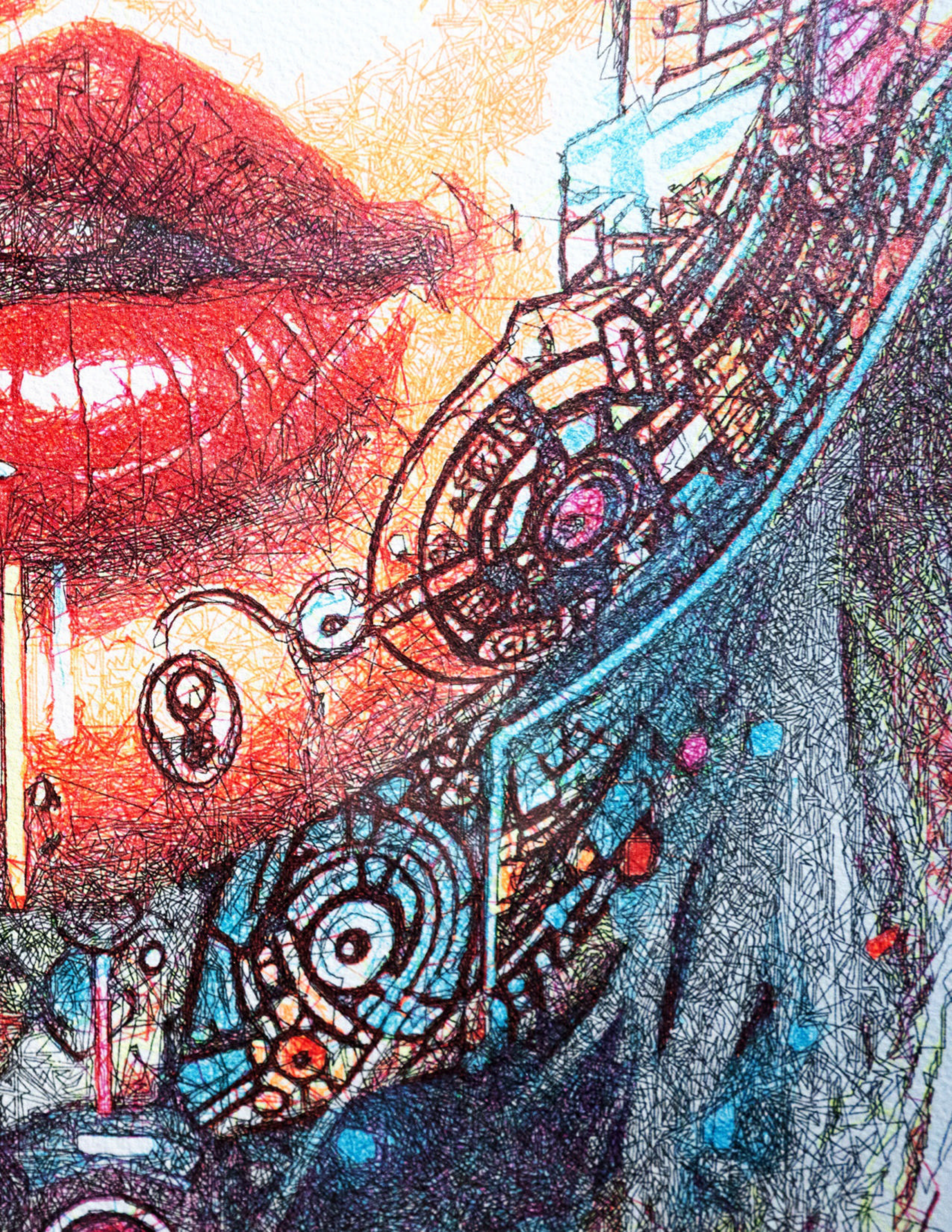
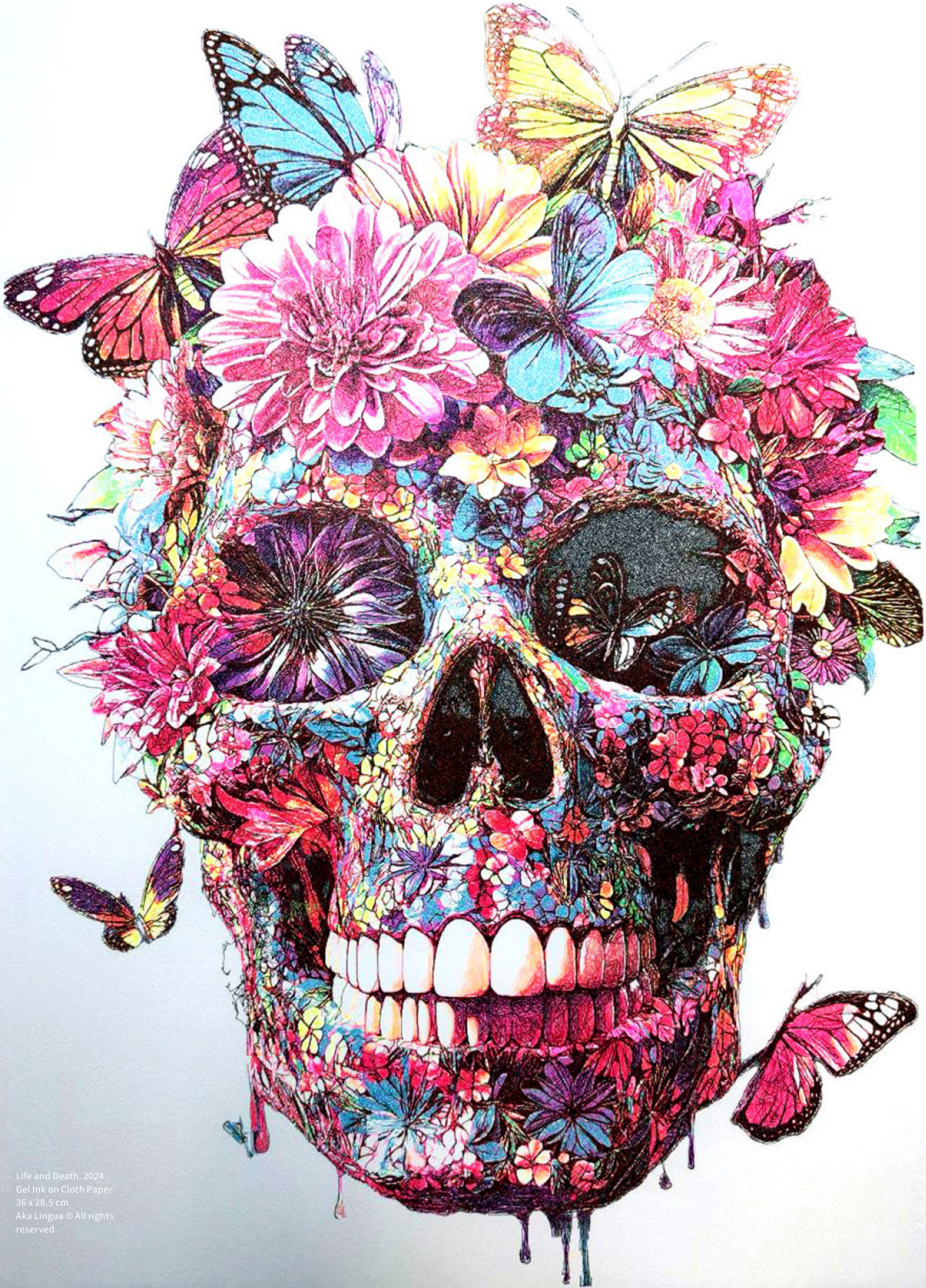


Cyber Punk. 2024
(Detail)
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.

LINGUA

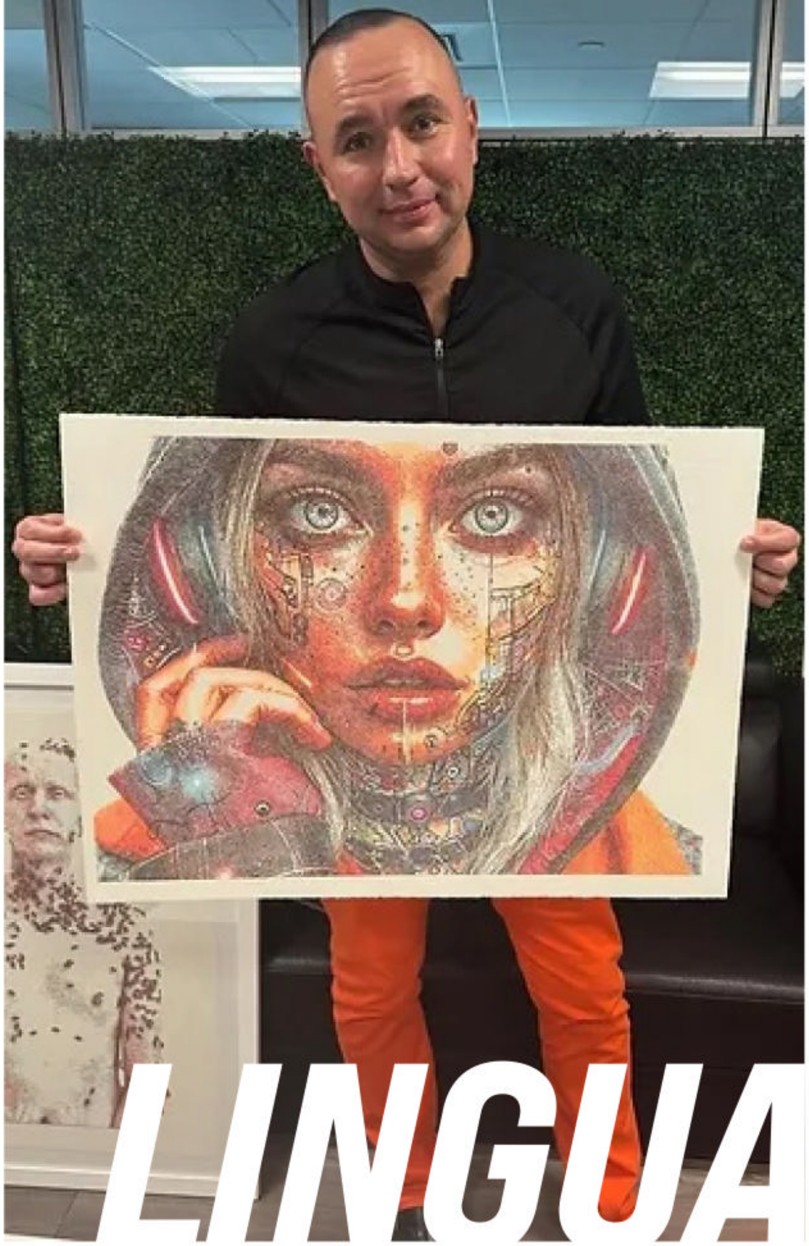
A RISING STAR IN CONTEMPORARY ART, LINGUA IS AN EXCEPTIONAL FINE PEN-AND-INK ARTIST WHO ENCHANTS AUDIENCES WITH HIS BREATHTAKING PORTRAITS. THE TRUE MAGIC LIES IN THE INTRICATE DETAILS OF HIS WORK.



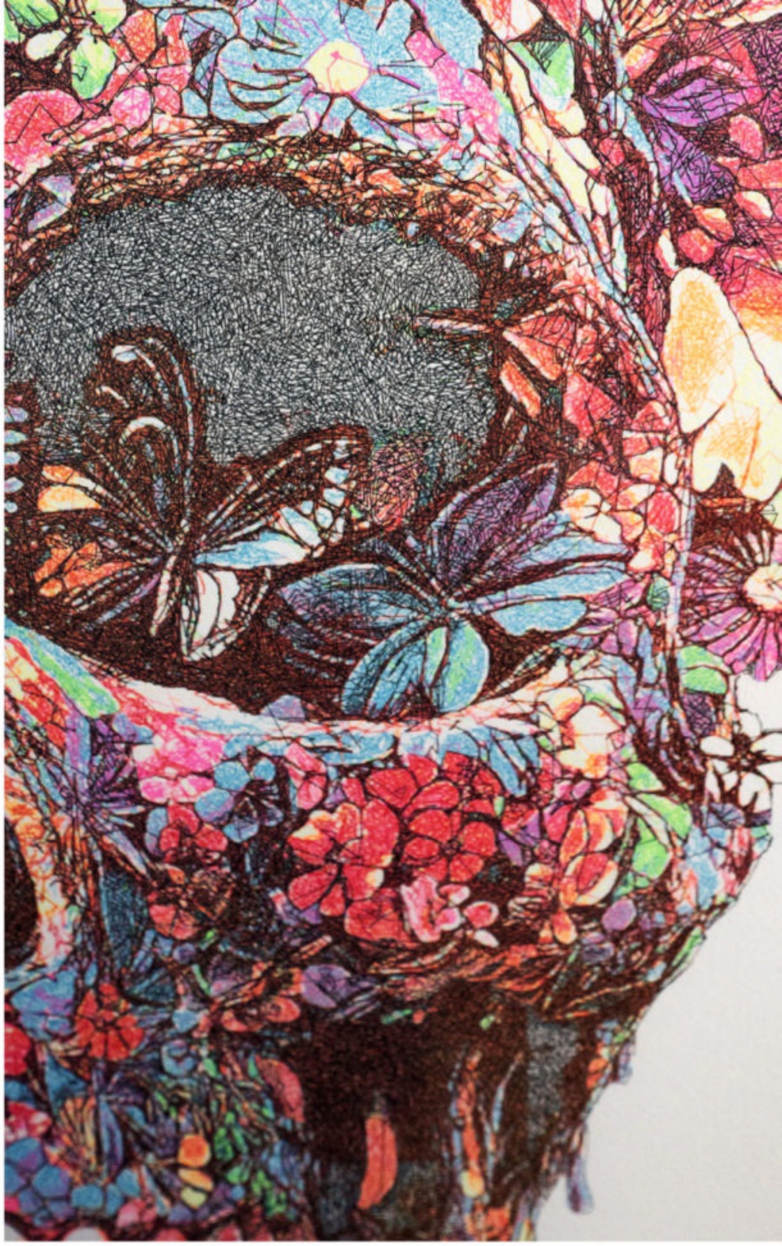


Life and Death. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.

LINGUA



Lingua presenting the
artwork Cyber Punk. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Lingua © All rights
reserved.

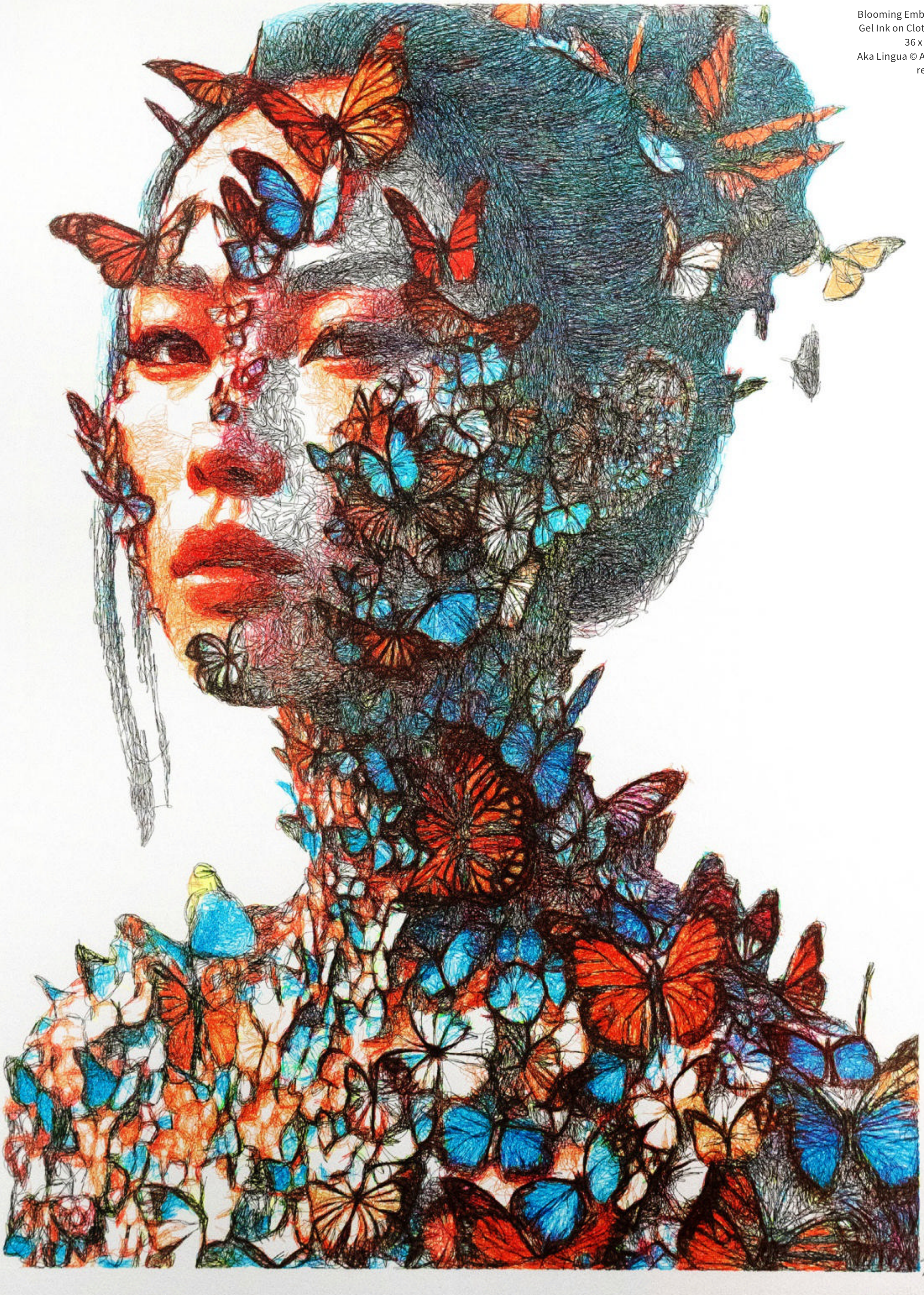


Life and Death. 2024
(Detail)
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights
reserved.

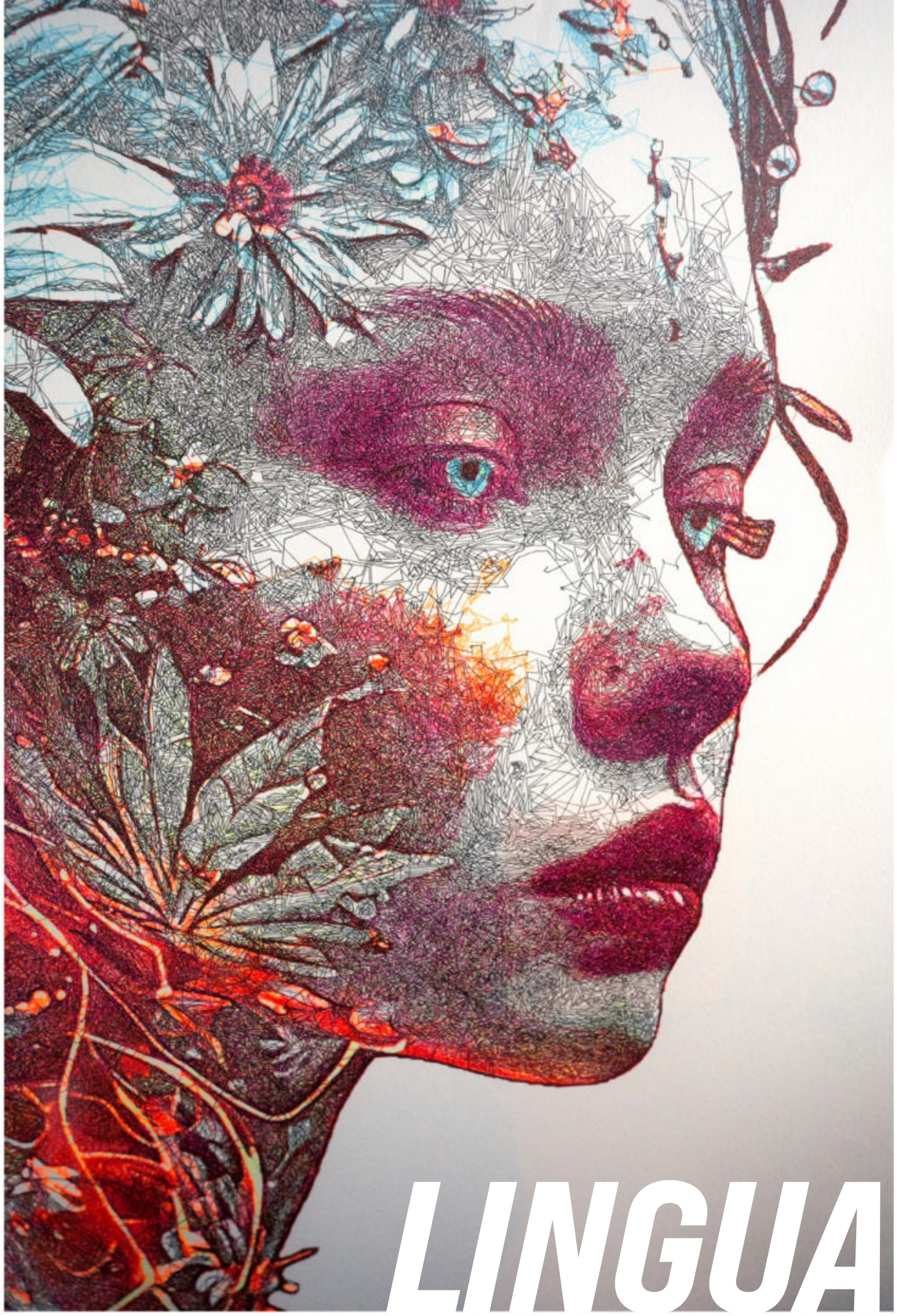
> ***"THERE'S SOMETHING ABOUT THE SMOOTH TEXTURE OF COLD-PRESSED PAPER THAT LETS COLORS POP AND BRINGS IDEAS TO LIFE. I CAN'T LIVE WITHOUT MY TRUSTY SET OF GEL PENS, ESPECIALLY IN BOLD SHADES LIKE MAGENTA AND BRIGHT YELLOWS."***
>
> *- LINGUA*

Michael Edwards, aka Lingua, is a fine pen-and-ink artist making waves with his unique approach to portraiture. The magic is in the details. Every line in his artwork is part of a bigger picture, transforming a series of lines and shapes into a stunning, cohesive portrait that invites viewers to examine every facet. Lingua's unique approach invites viewers to explore every inch of his artwork, discovering new layers and nuances within the composition.

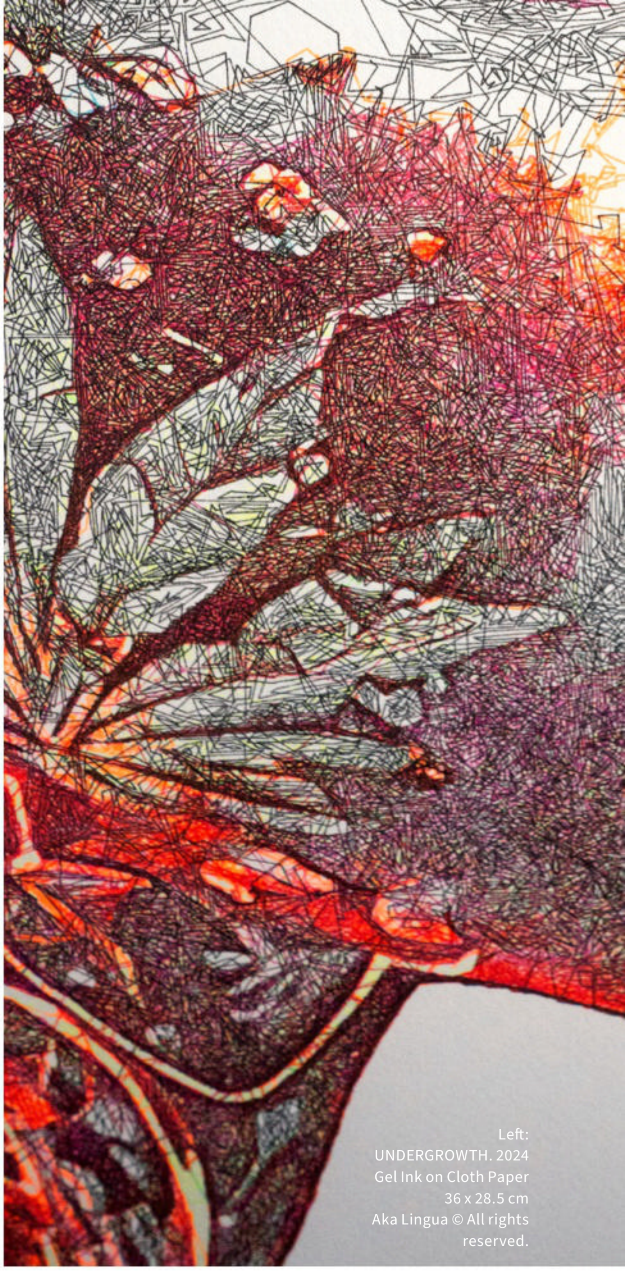
The beauty is in the details, and Lingua forms large-scale portraits with intricate precision. Every line and shape in his work contributes to a stunning, cohesive whole, transforming a series of fine, abstract strokes into expressive, compelling faces and human figures. Distinctive and innovative, Lingua's pieces attract art enthusiasts and collectors worldwide, establishing him as a fresh and promising voice in today's art scene.



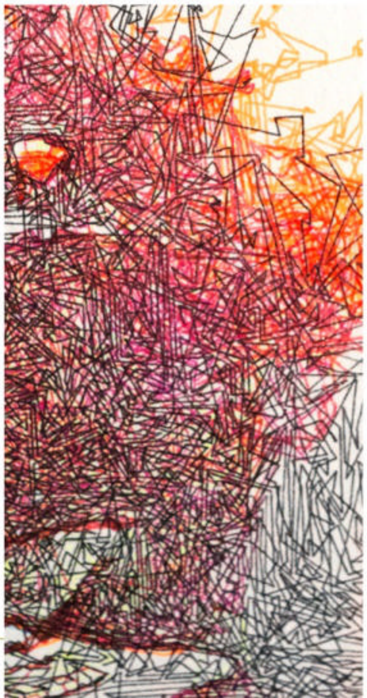
Blooming Ember. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.



LINGUA

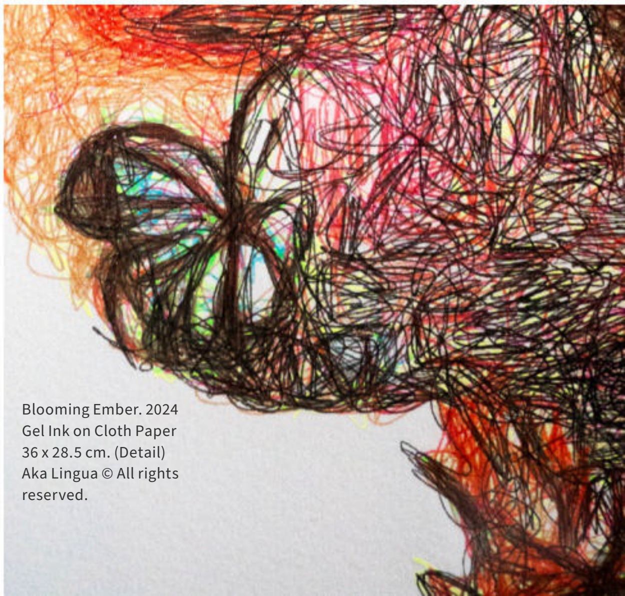


Left:
UNDERGROWTH. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.

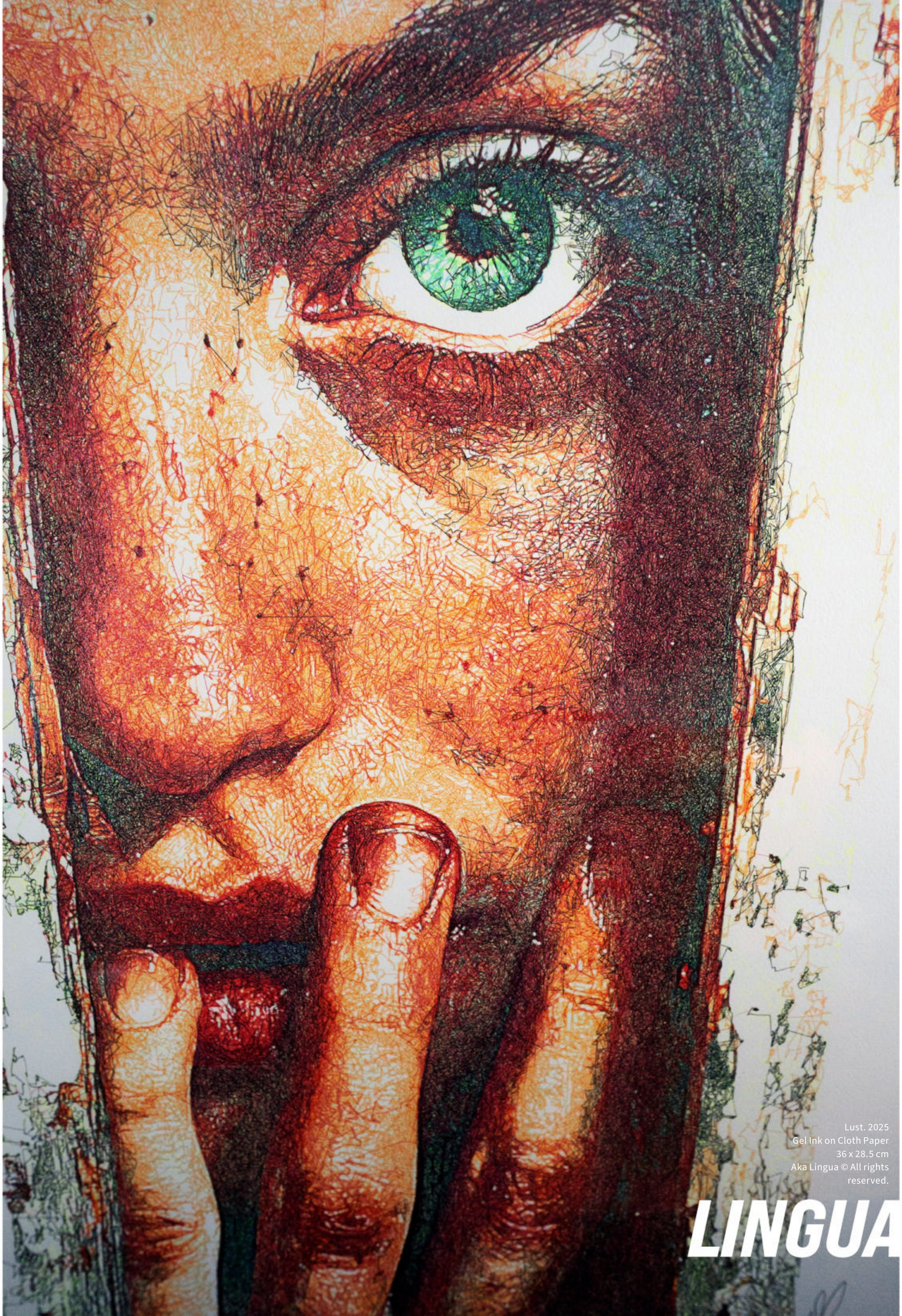


Cold-pressed paper and a vibrant array of colored pens are insights into the technique. **"There's something about the smooth texture of cold-pressed paper that lets colors pop and brings ideas to life. I can't live without my trusty set of gel pens, especially in bold shades like magenta and bright yellows."**

Lingua incorporates glitter pens for extra shine and sparkle—they add a fun, dynamic element that makes every piece stand out. Black pens are crucial for adding shades and depth, creating contrast against the vibrant oranges.

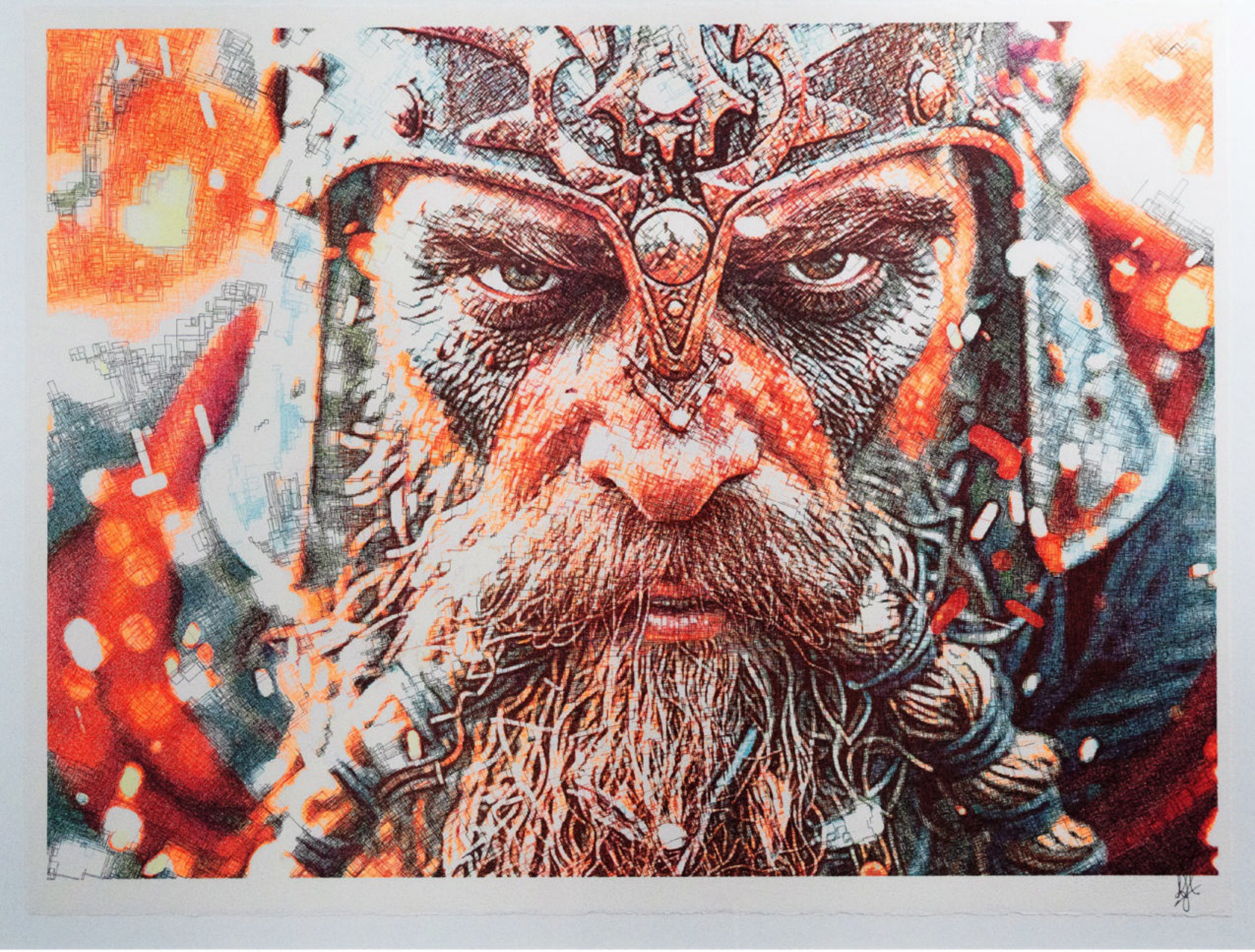


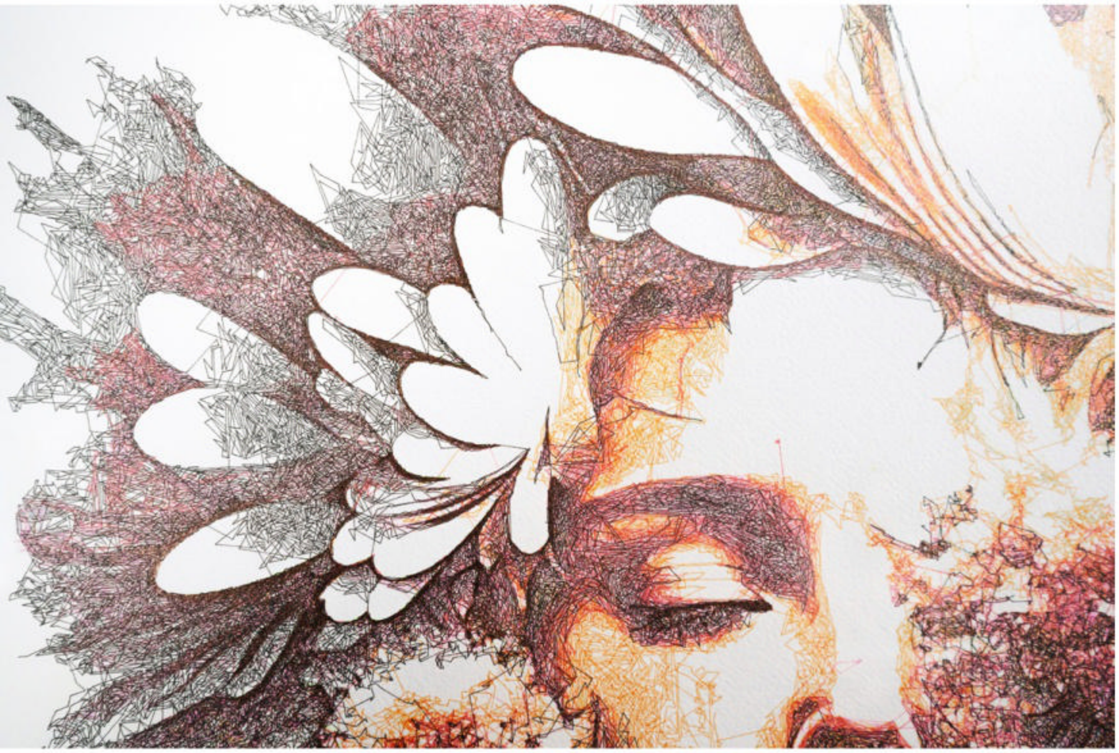
Blooming Ember. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm. (Detail)
Aka Lingua © All rights reserved.



Lust. 2025
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.

LINGUA

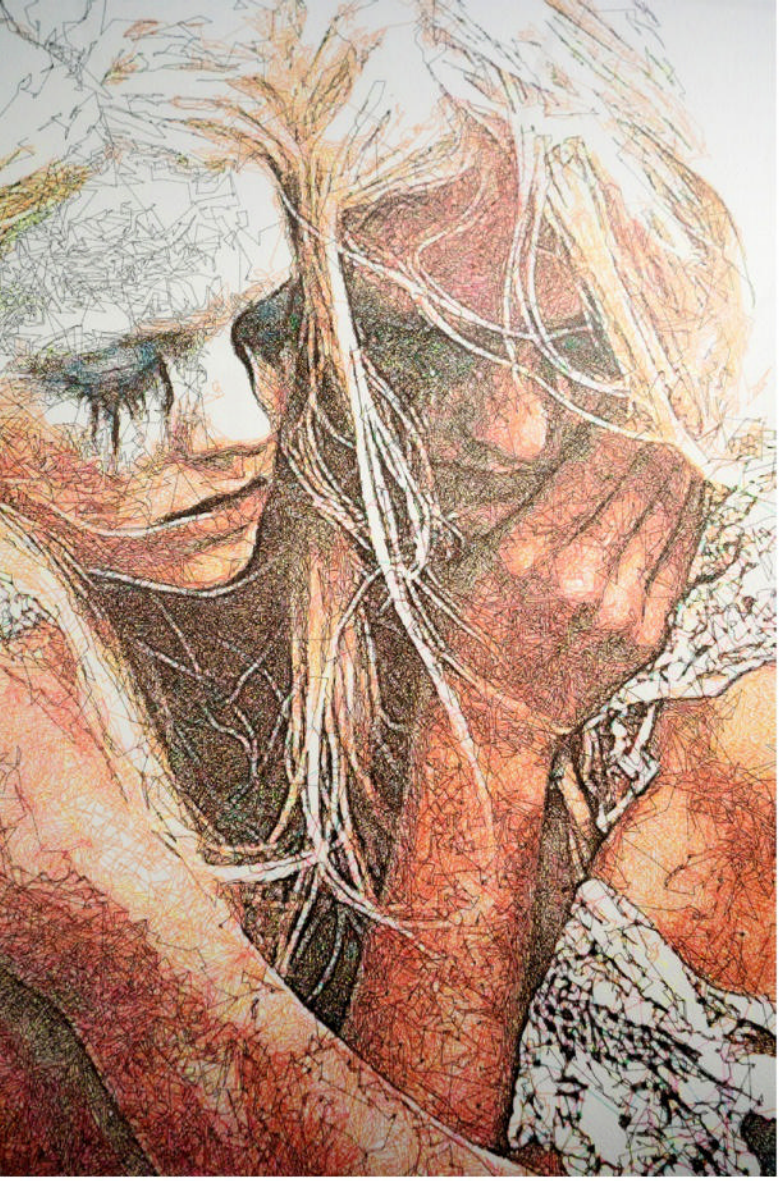


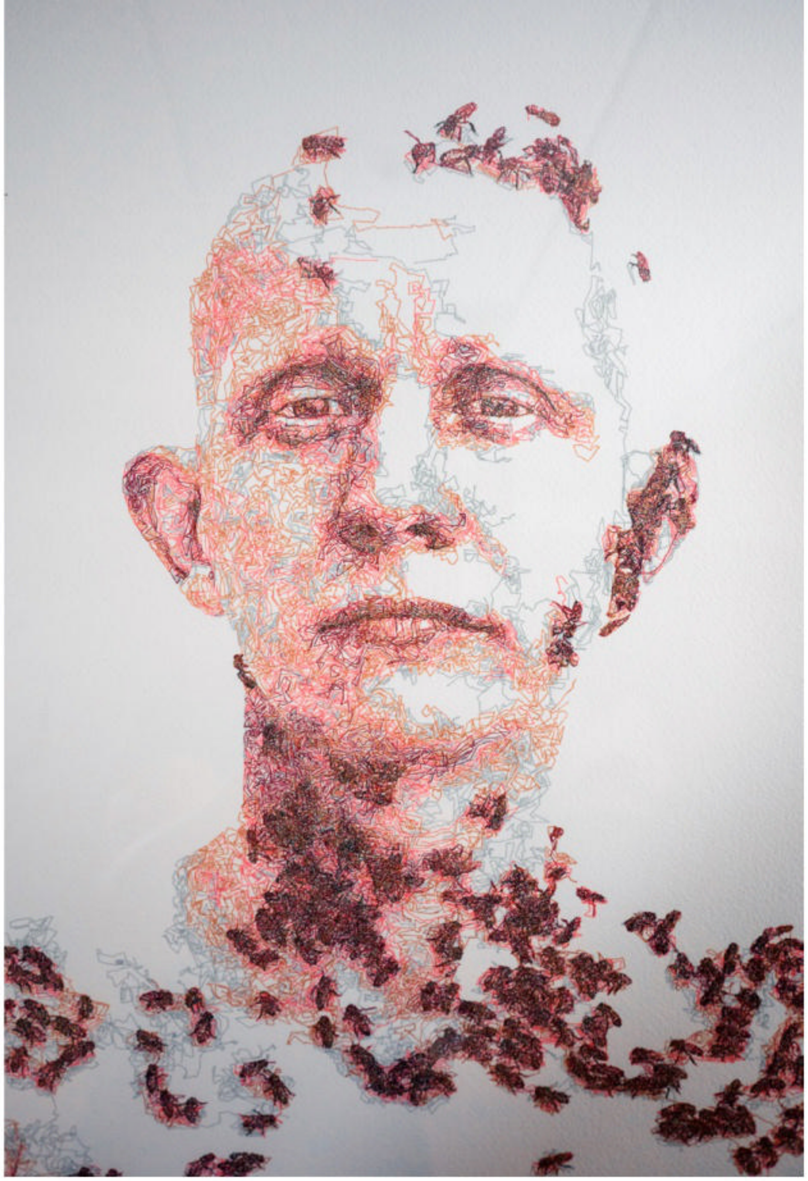


Each piece Lingua creates serves as a testament to his extraordinary craftsmanship. It features elaborate, abstract designs that coalesce into striking large-scale portraits. Every line and shape emerges purposefully, contributing to a stunningly cohesive whole that transforms delicate, abstract strokes into vibrant, expressive faces and human forms.

Top: Viking. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.

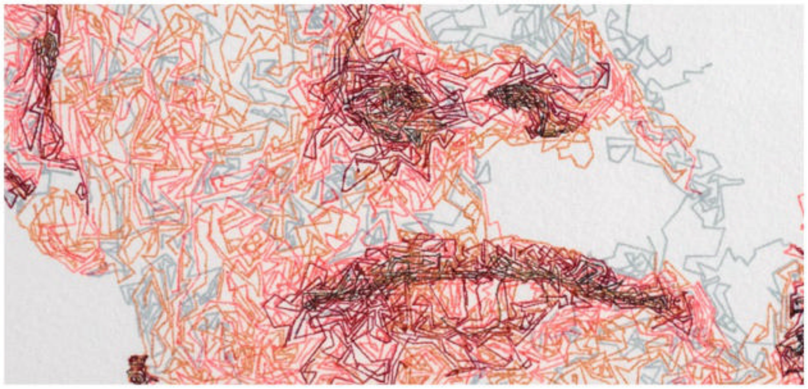
Left: Growth. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm. (Detail)
Aka Lingua © All rights reserved.

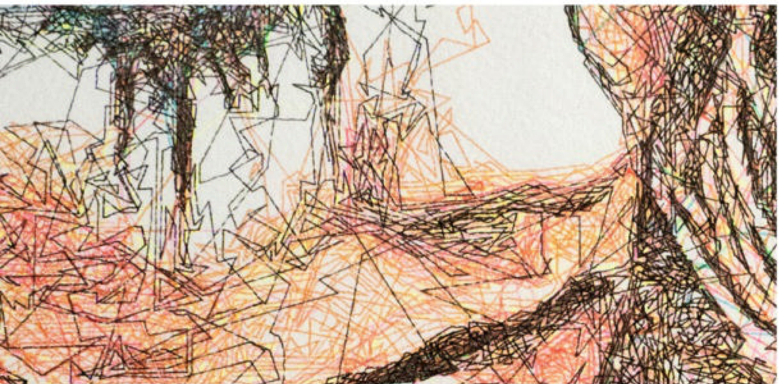


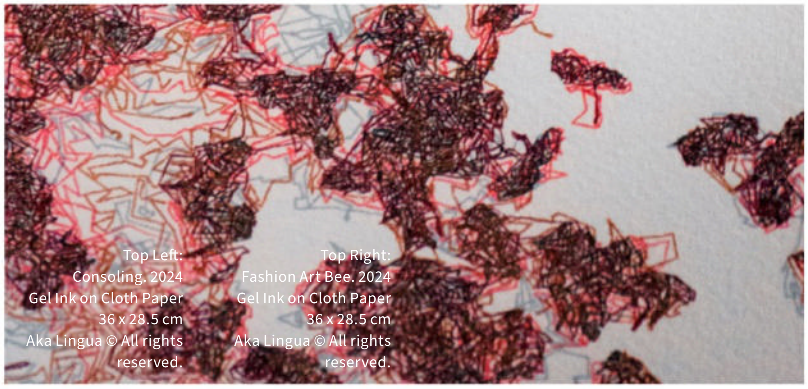


Lingua's innovative approach beckons viewers to delve into the depths of his artwork, encouraging them to explore every inch and uncover new layers of meaning and nuance within the composition.

His distinctive style and imaginative vision captivate art enthusiasts and collectors around the globe, firmly establishing him as a fresh and promising voice in today's dynamic art scene.

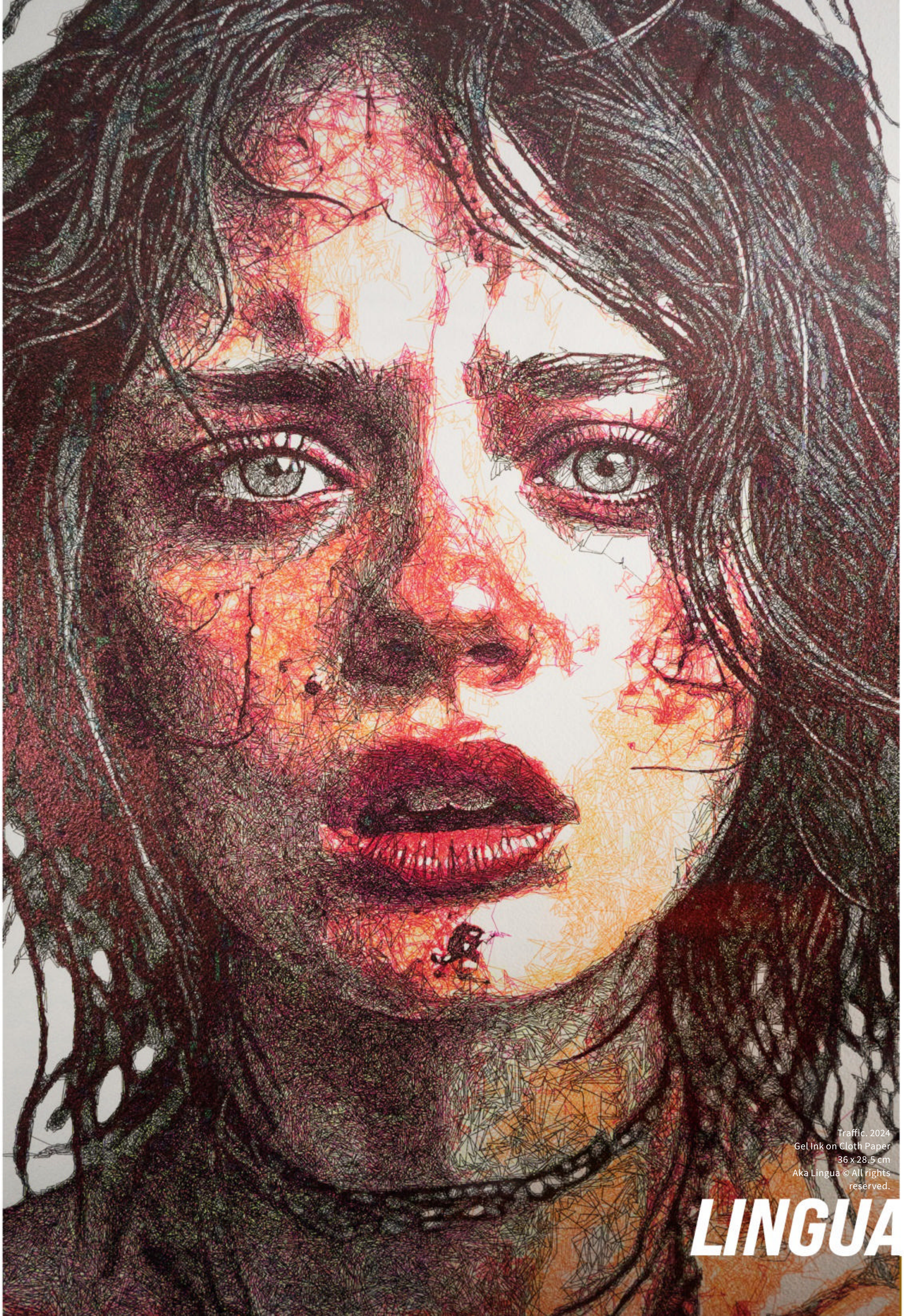






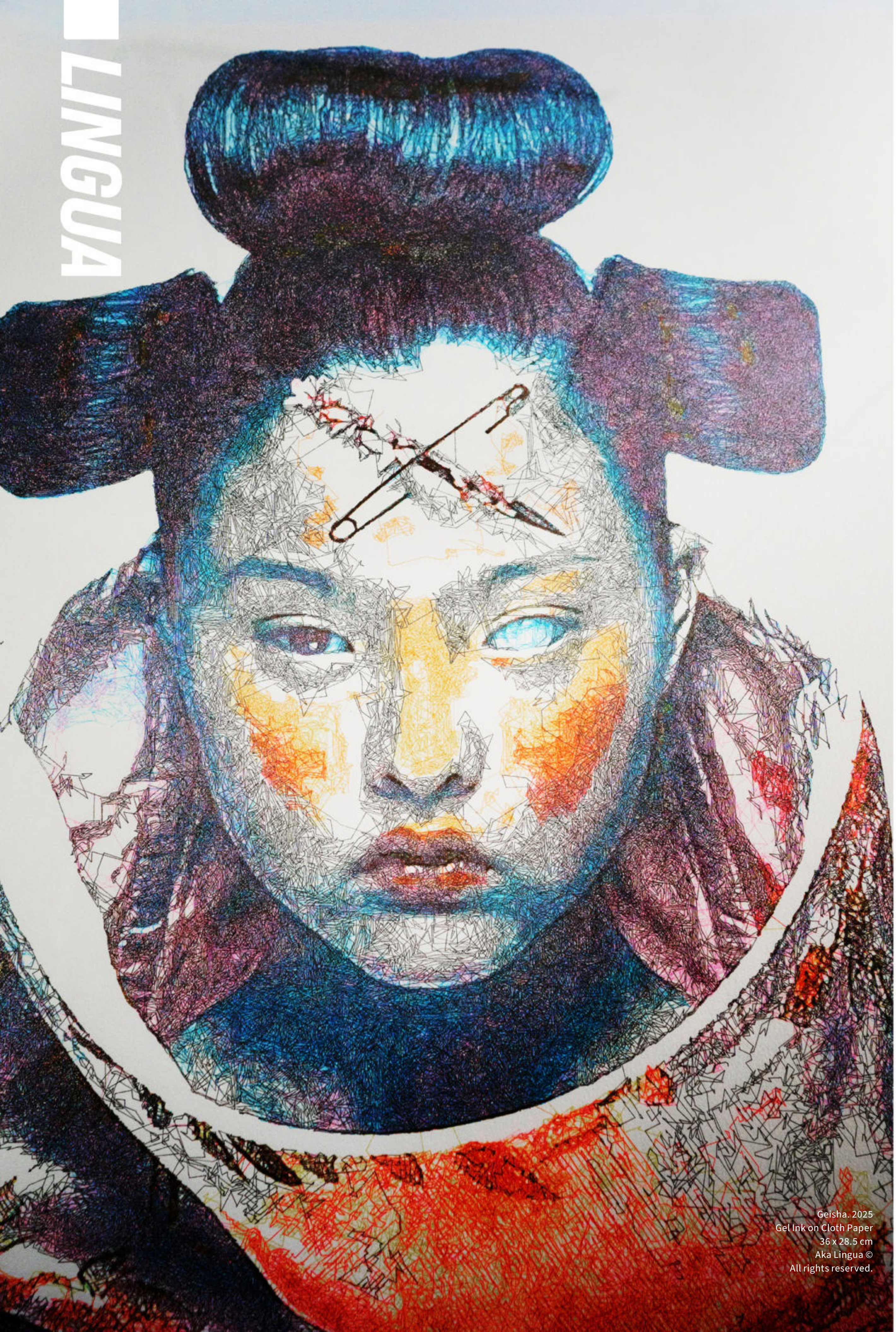
Top Left:
Consoling. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.

Top Right:
Fashion Art Bee. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.



Traffic. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.

LINGUA



Geisha. 2025
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua ©
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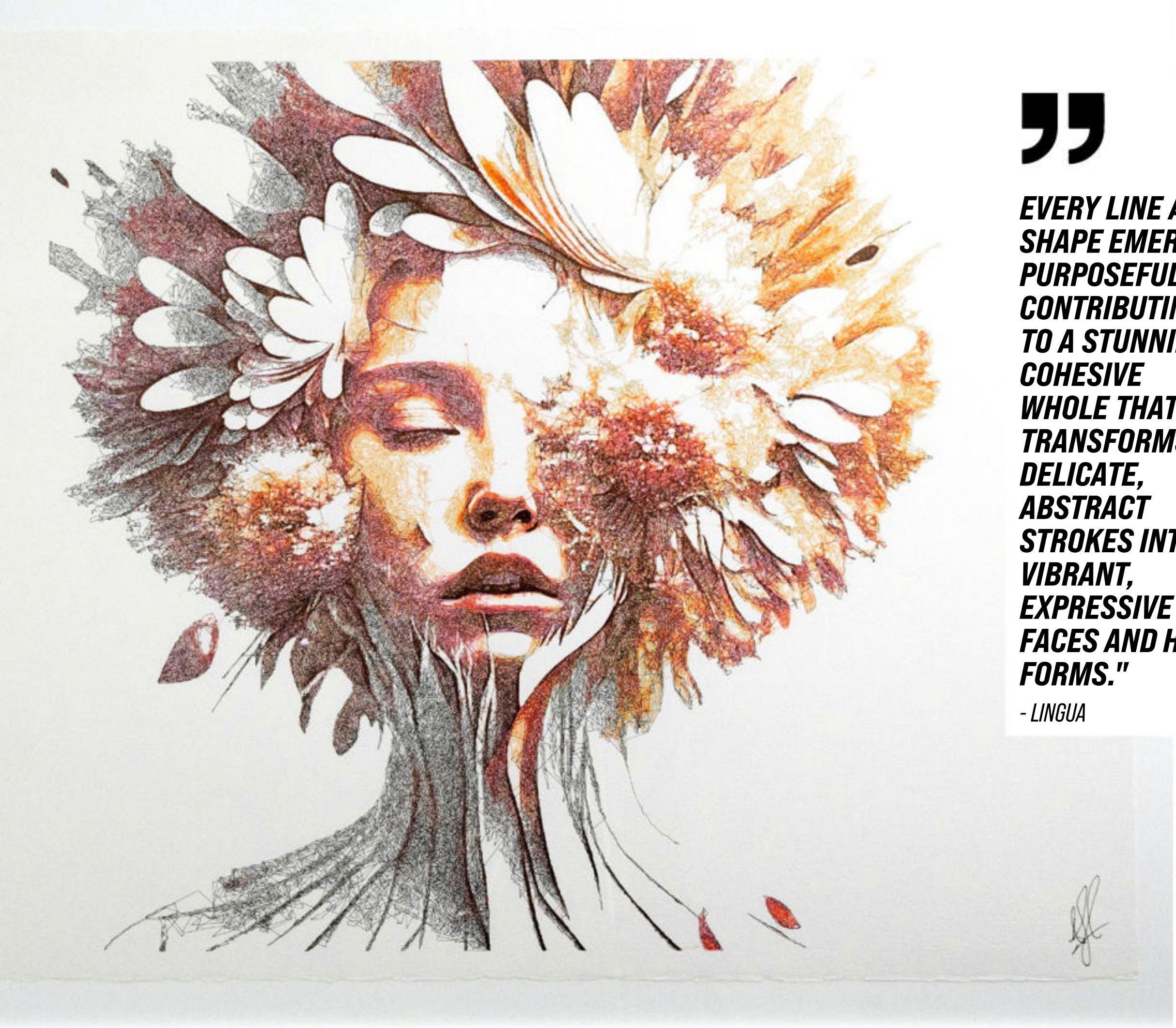
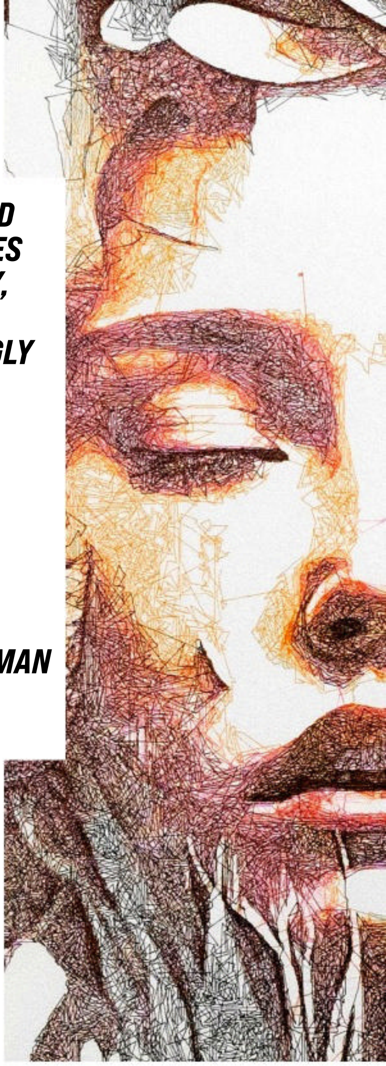
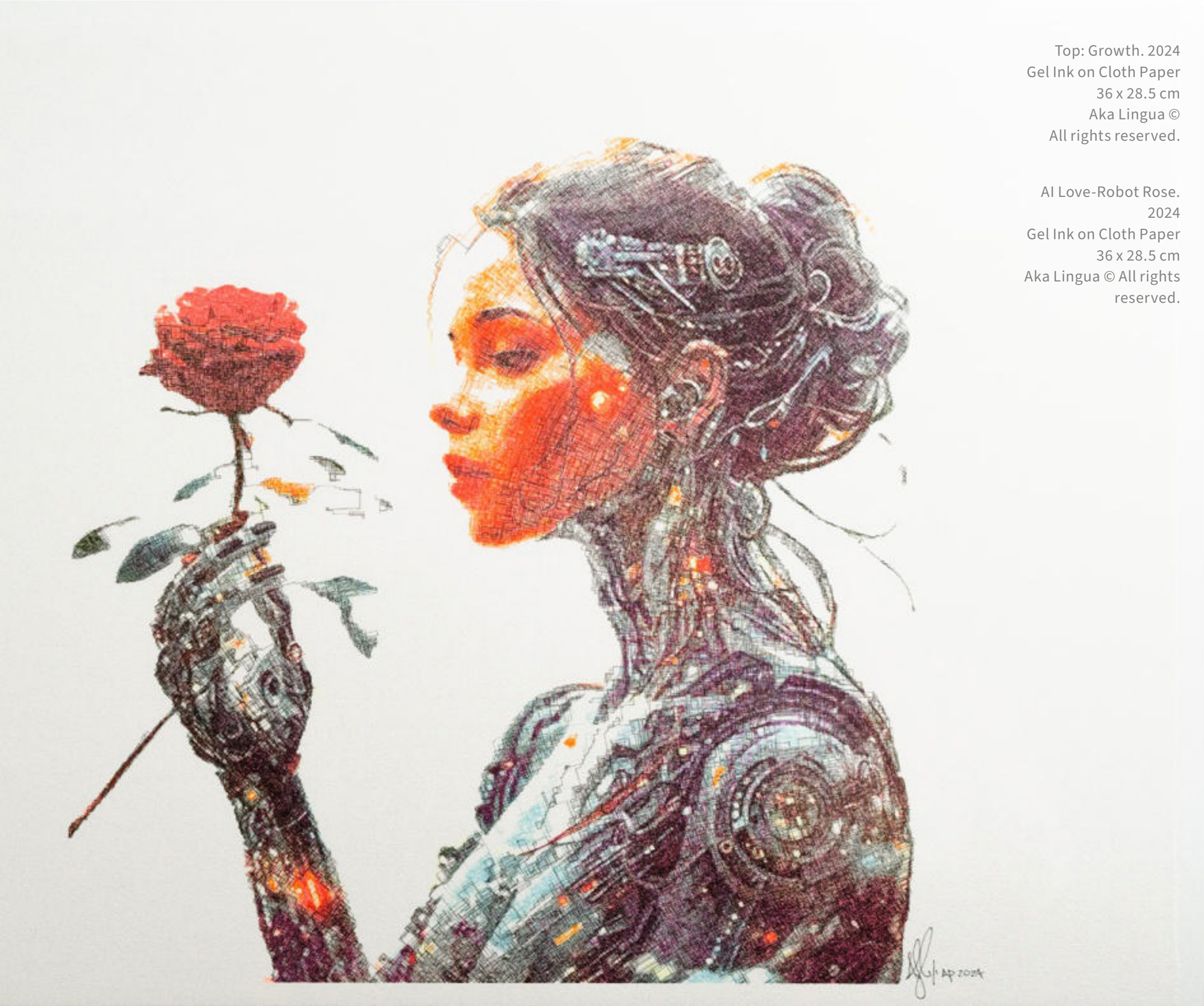
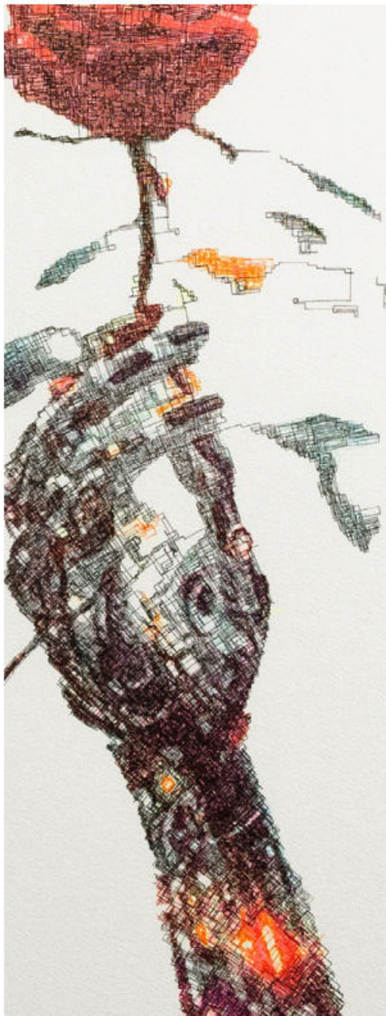




> **EVERY LINE AND SHAPE EMERGES PURPOSEFULLY, CONTRIBUTING TO A STUNNINGLY COHESIVE WHOLE THAT TRANSFORMS DELICATE, ABSTRACT STROKES INTO VIBRANT, EXPRESSIVE FACES AND HUMAN FORMS."**
>
> - LINGUA





Top: Growth. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua ©
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AI Love-Robot Rose.
2024
Gel Ink on Cloth Paper
36 x 28.5 cm
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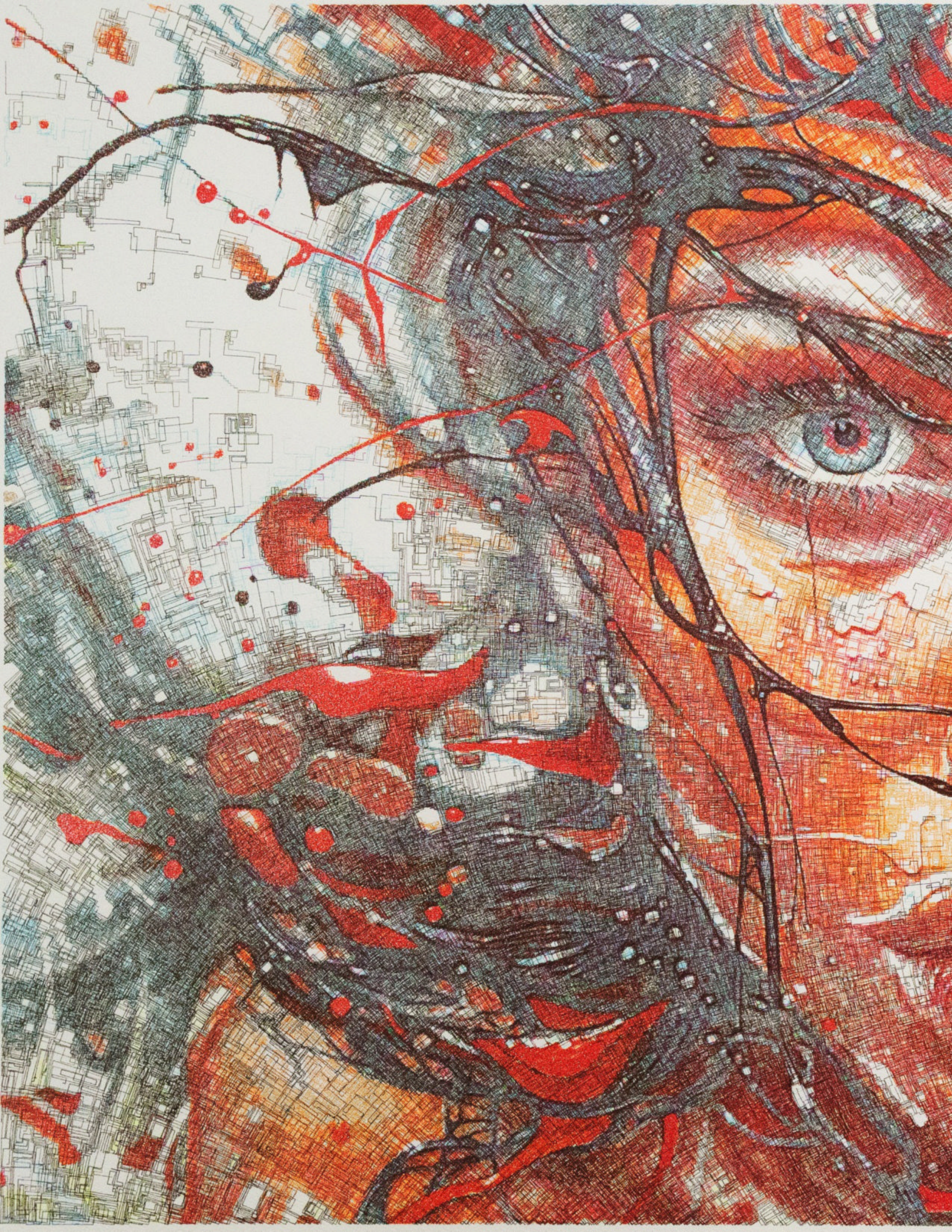
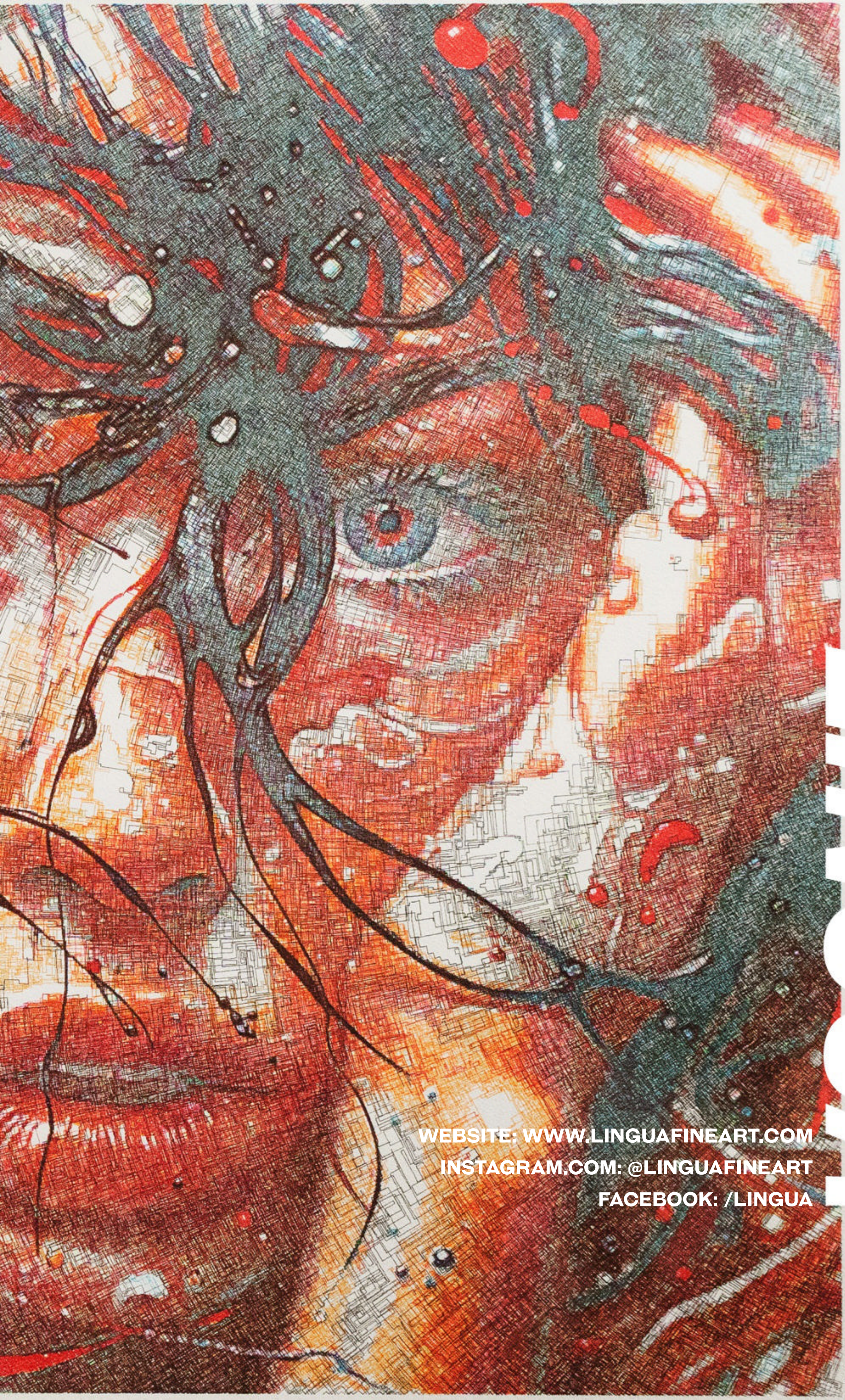
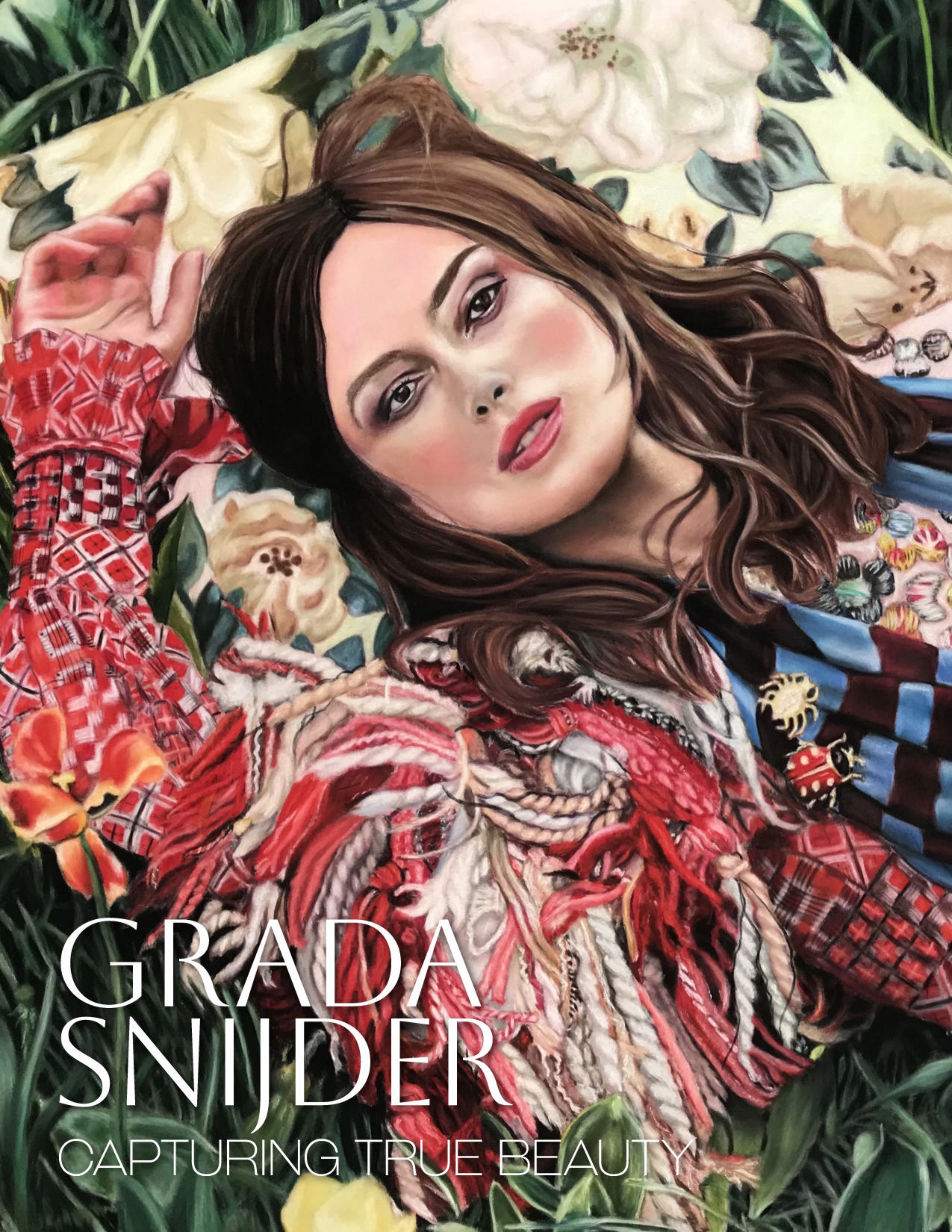


Chaos. 2024
Gel Ink on Cloth Paper
36 x 28.5 cm
Aka Lingua © All rights reserved.



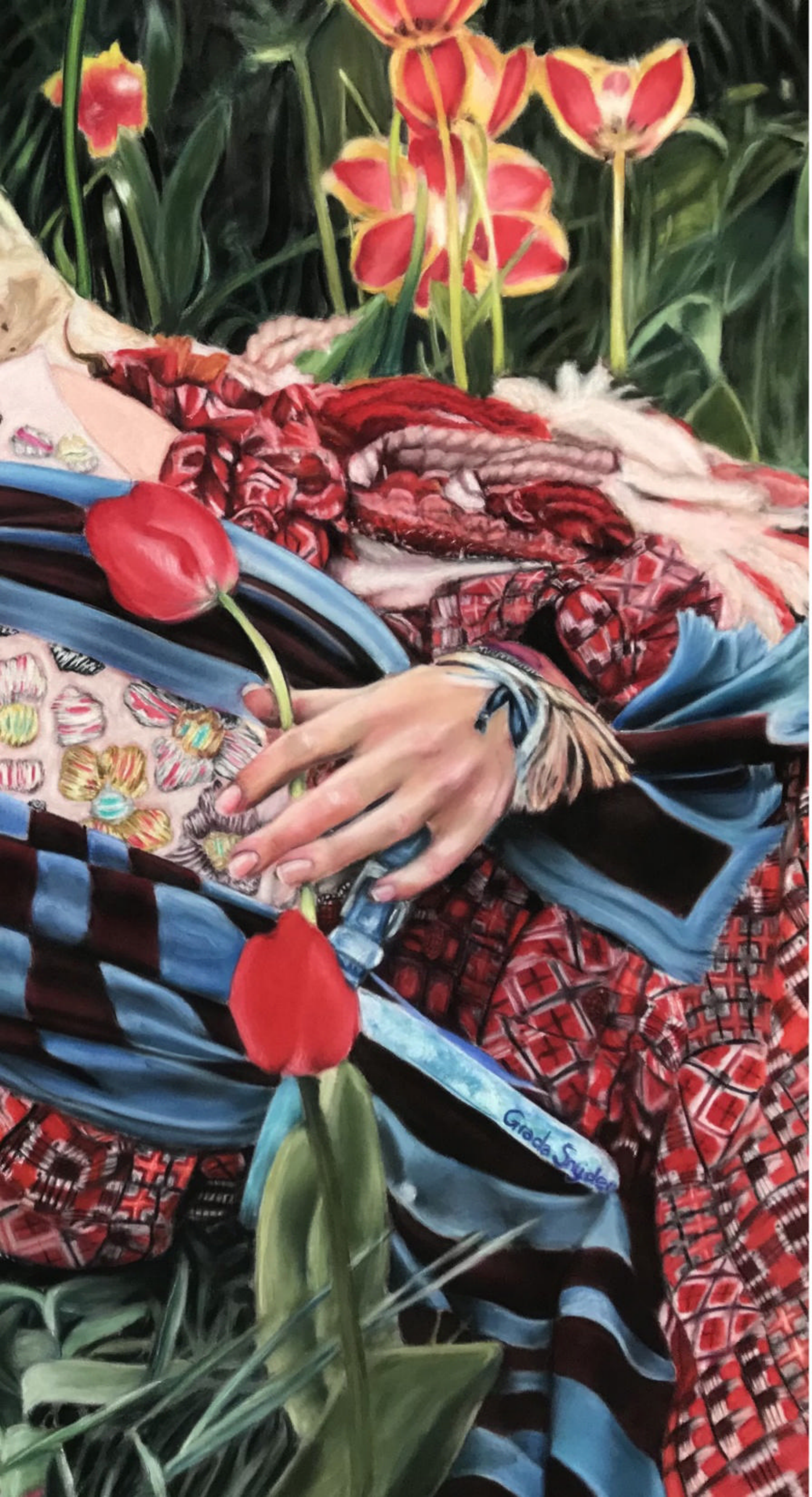
LINGUA

WEBSITE: WWW.LINGUAFINEART.COM
INSTAGRAM.COM: @LINGUAFINEART
FACEBOOK: /LINGUA



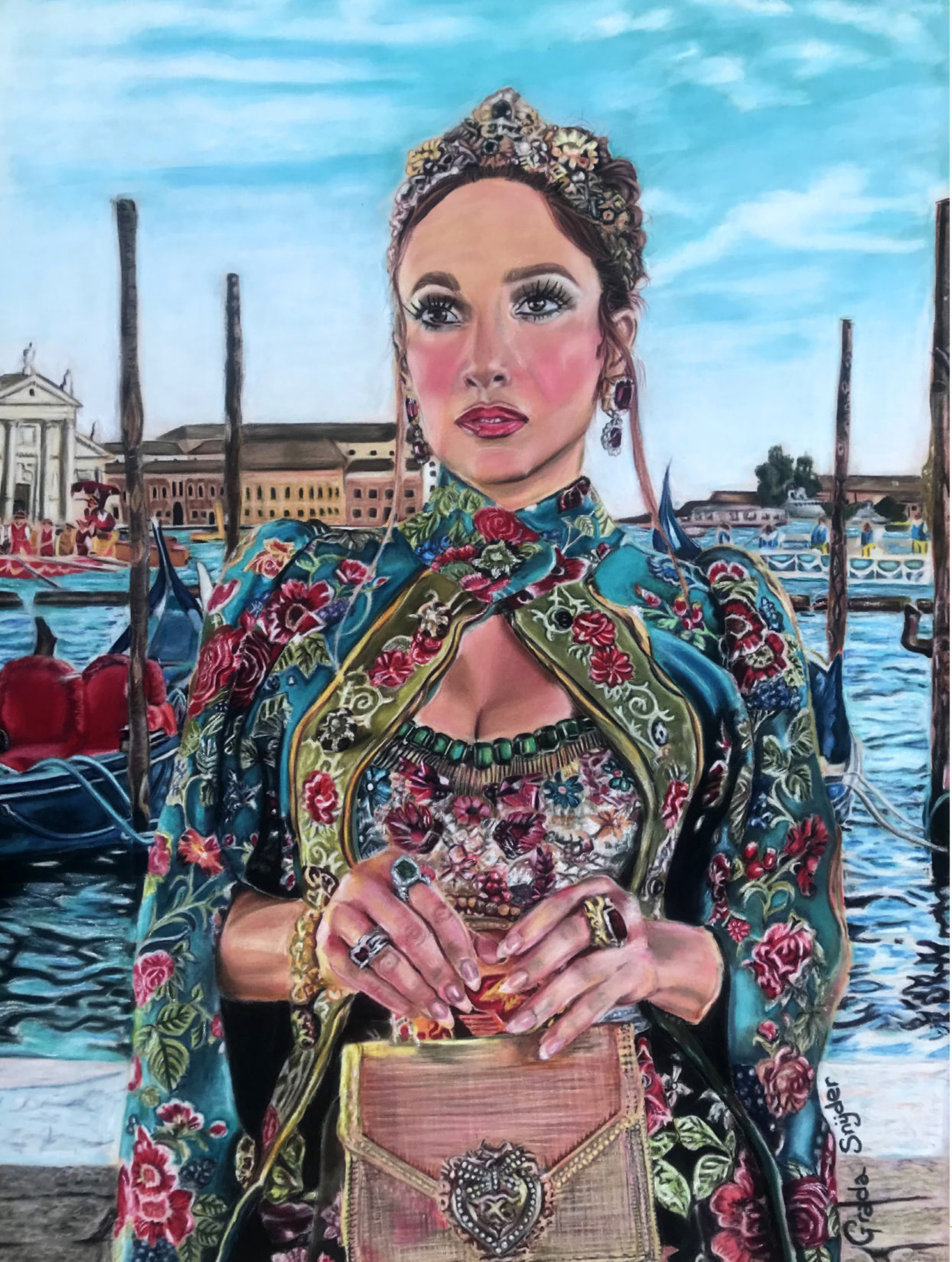
GRADA SNIJDER

CAPTURING TRUE BEAUTY



Life is Just a Bowl of
Cherries. 2024
Pastel on cardboard,
70 x 90 cm.
Grada Snijder
© All rights reserved.

> **I CREATE PASTEL PORTRAITS THAT EXPLORE HUMAN EMOTIONS, CULTURAL EXCHANGES, AND THE BEAUTY OF INTERACTION.**
> **MY ART IS CHARACTERIZED BY HARMONY IN COLOR AND CRAFTSMANSHIP, CAPTURING THE SUBJECT'S ESSENCE WITH EMPATHY AND PRECISION, BELIEVING IN THE POWER OF ART TO EVOKE JOY AND INSPIRE PEOPLE."**
>
> - GRADA SNIJDER


Grada Snijder

Grada Snijder ©
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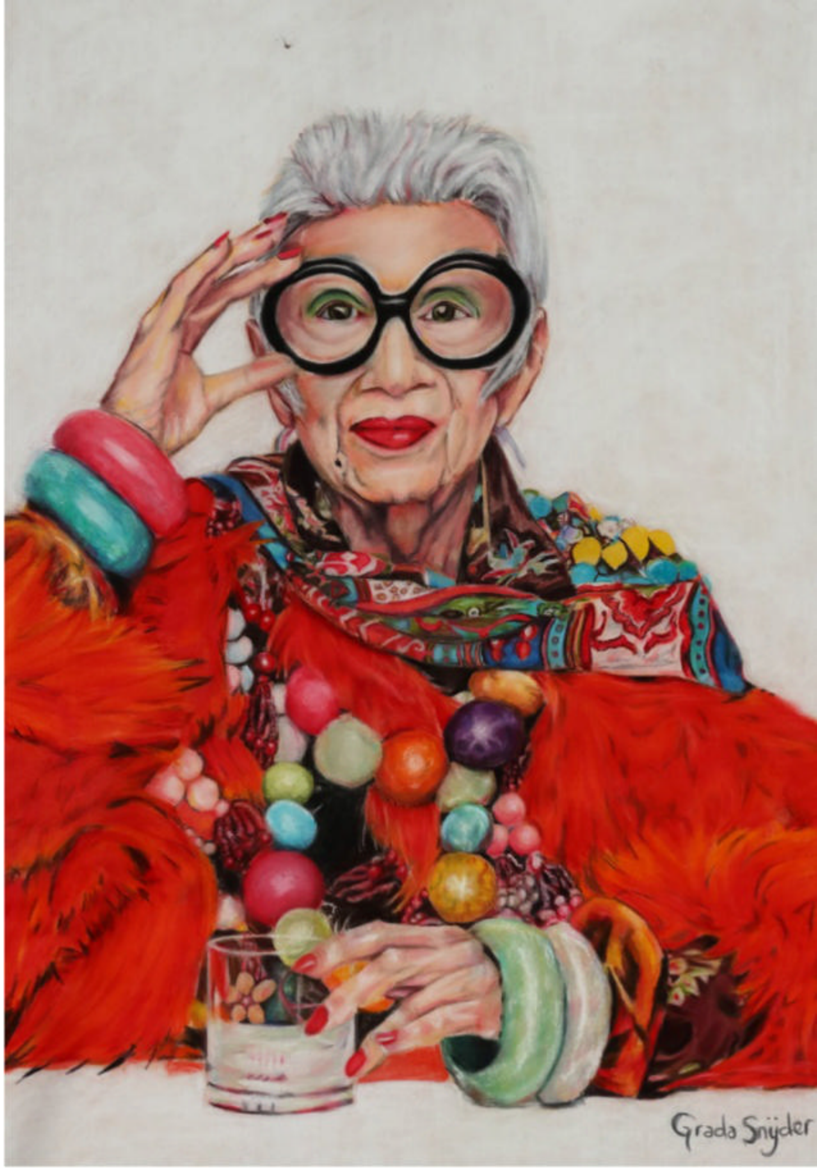


GRADA SNIJDER

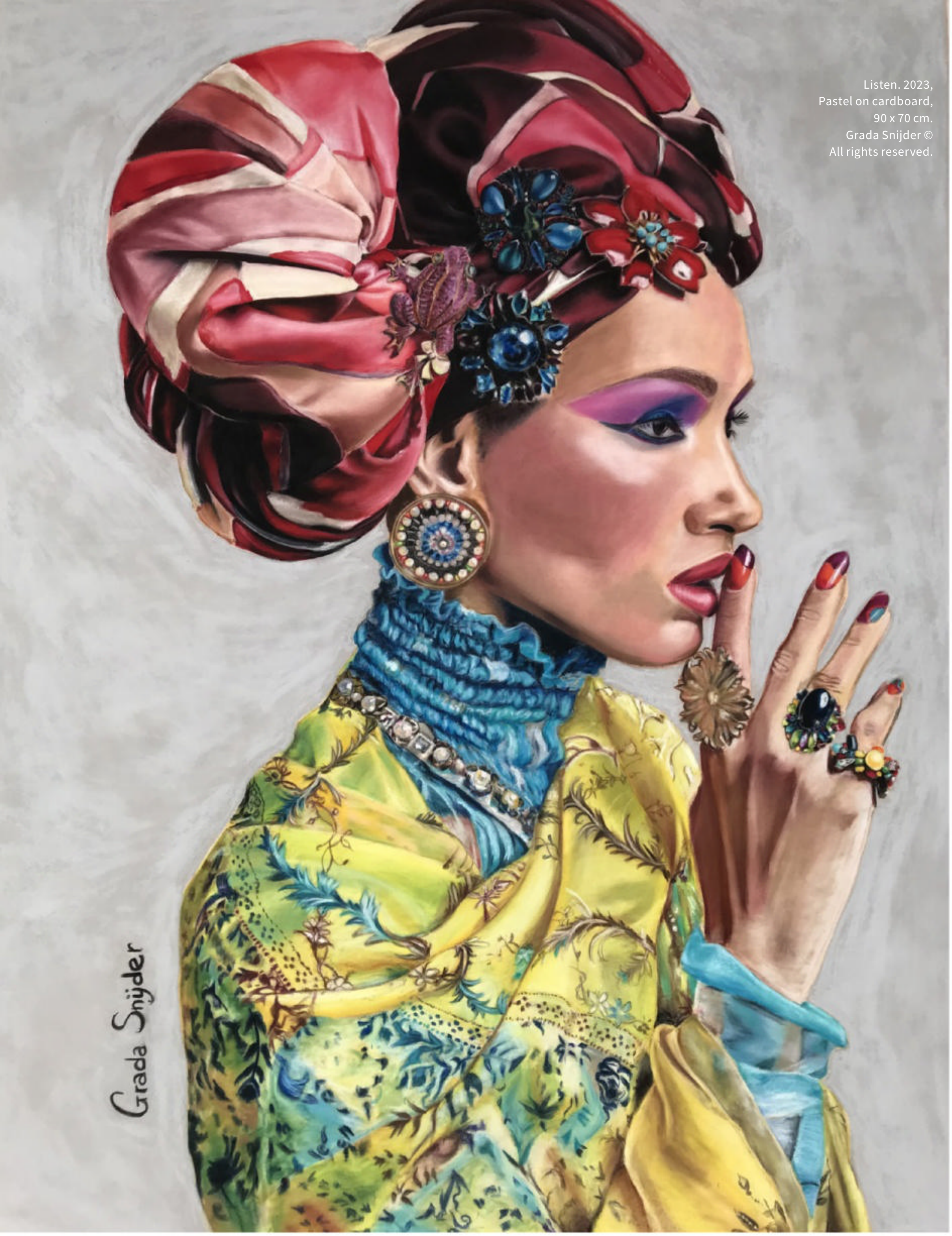
CAPTURING TRUE BEAUTY

Left Page:
Già così lontana. 2022
Pastel on cardboard,
68 x 51 cm.
Grada Snijder ©
All rights reserved.

Top Right:
Fulfilled is more. 2020
Pastel on cardboard,
58 x 40 cm.
Grada Snijder ©
All rights reserved.

Grada Snijder, a Dutch artist, is known for her pastel portraits that explore human emotions, cultural exchanges, and the beauty of interaction. Her art is characterized by harmony in color and craftsmanship, capturing the essence of her subjects with empathy and precision. Snijder's delicate use of pastels brings warmth and depth to the composition, making it both visually stunning and thought-provoking.

Grada Snijder began her career as a Visual Arts teacher after graduating with a Bachelor of Fine Art in Education in 2011. While teaching brought her joy, she missed creating her own artwork and eventually transitioned to focusing more on her art. Her pastel portraits quickly gained recognition, leading to exhibitions in various countries. Through her work, Grada Snijder strives to capture the emotions and connections between individuals, believing in the power of art to evoke joy and inspire people.



Listen. 2023,
Pastel on cardboard,
90 x 70 cm.
Grada Snijder ©
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LISTEN

In Dutch, we say, 'What comes from far away is tasty.'
Distant cultures have regularly inspired artists. Consider, for example, Vincent van Gogh, who was inspired by Japanese prints in his paintings (see, among others, his painting 'Almond Blossom'), or Rihanna, who went to the Met Gala in the famous yellow Empress Dress by fashion designer Guo Pei.
In this drawing, you see Camilla Costa, a Brazilian model who works for a modeling agency in New York and poses for the cover of Arab Harper Bazaar in clothing from Western fashion houses. And so the circle is complete again, in which people are positively influenced by other cultures through art.
The title 'Listen' was chosen because positive influence starts with listening to each other.

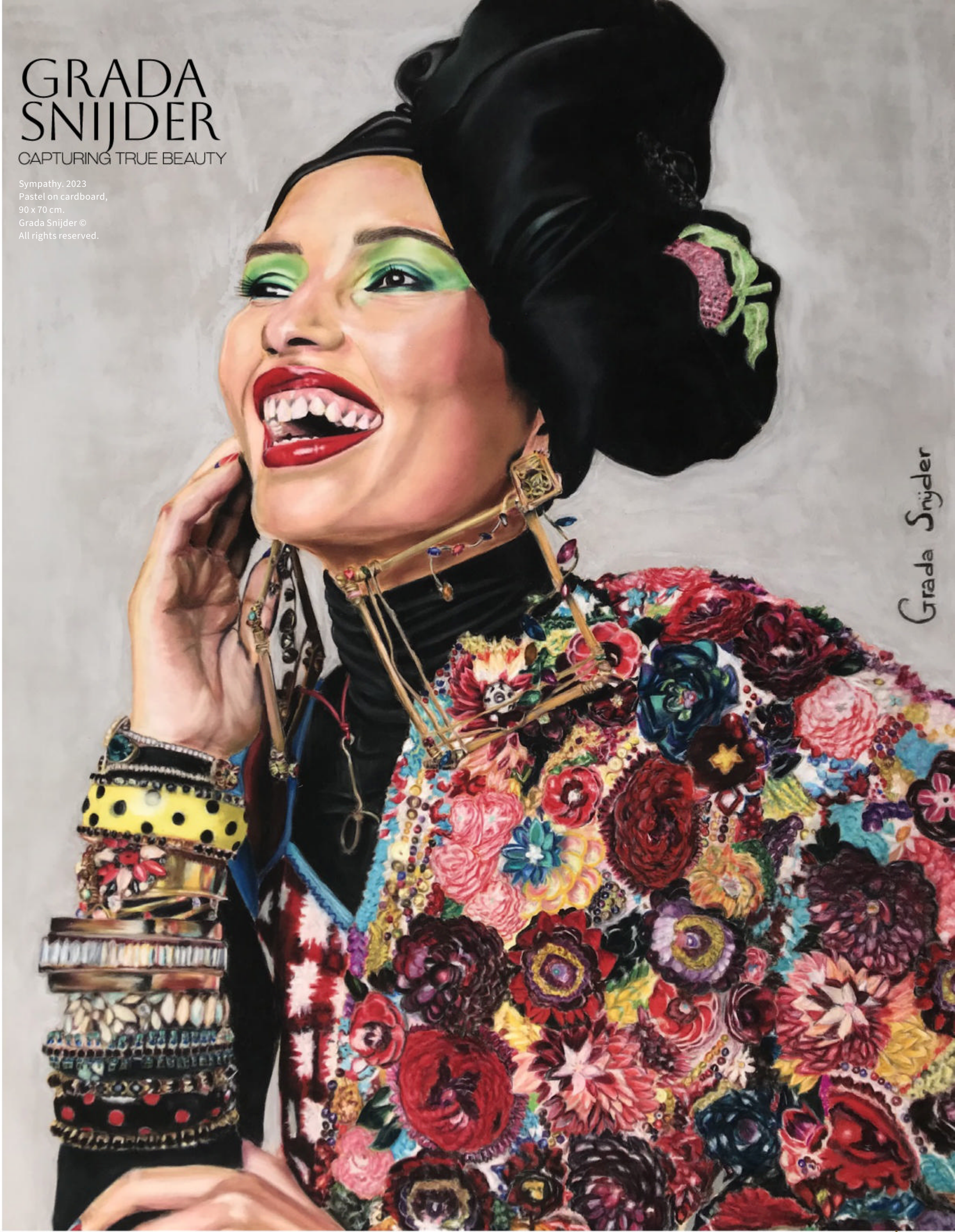
Right Page:

SYMPATHY

In this drawing, you see Camilla Costa, a Brazilian model who works for a modeling agency in New York and poses for the cover of Arab Harper Bazaar in clothing from Western fashion houses. And so the circle is complete again, in which people are positively influenced by other cultures through art.
The title 'Sympathy' was chosen because feeling and empathy are essential for understanding each other.

GRADA SNIJDER

CAPTURING TRUE BEAUTY



Sympathy. 2023
Pastel on cardboard,
90 x 70 cm.
Grada Snijder ©
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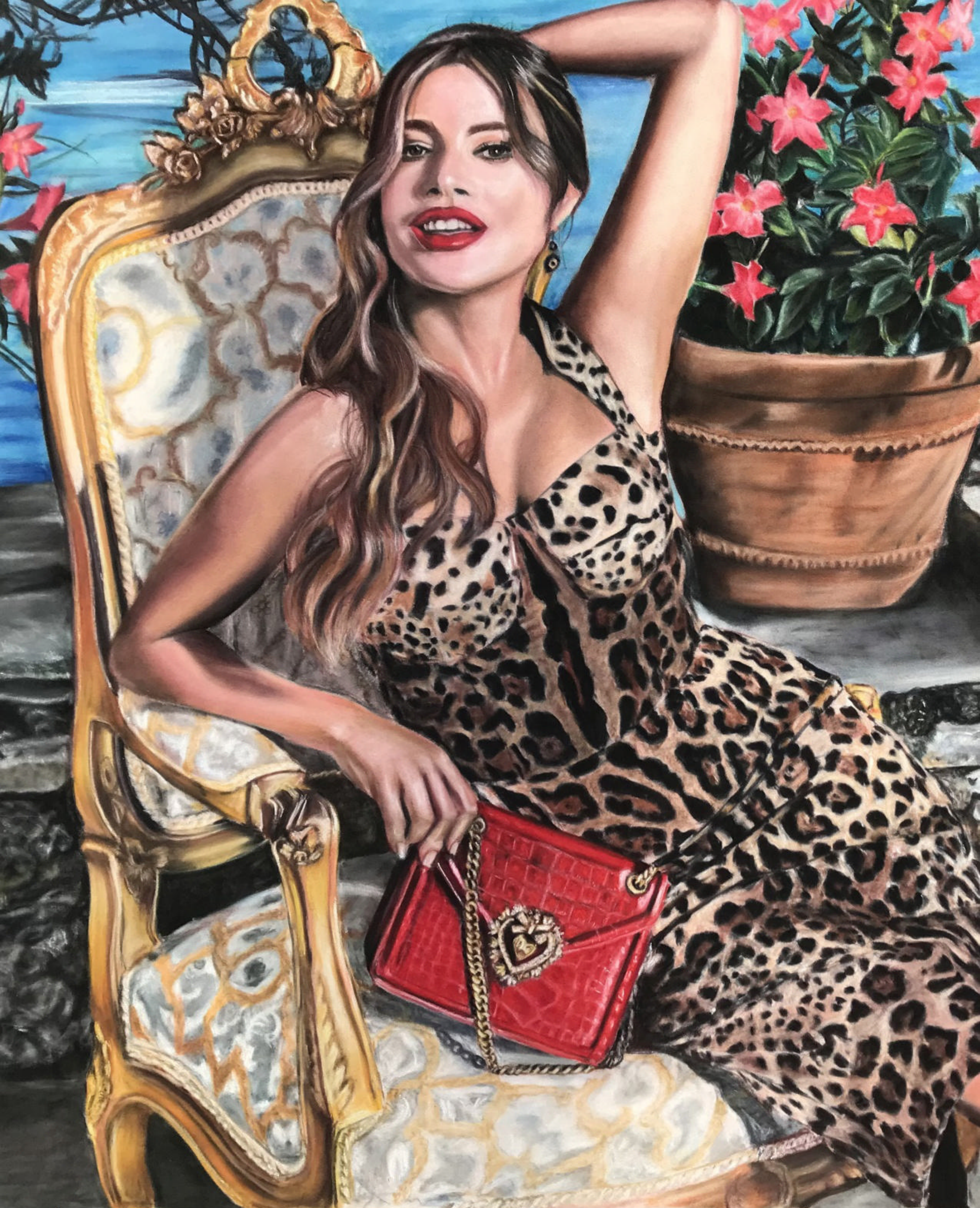
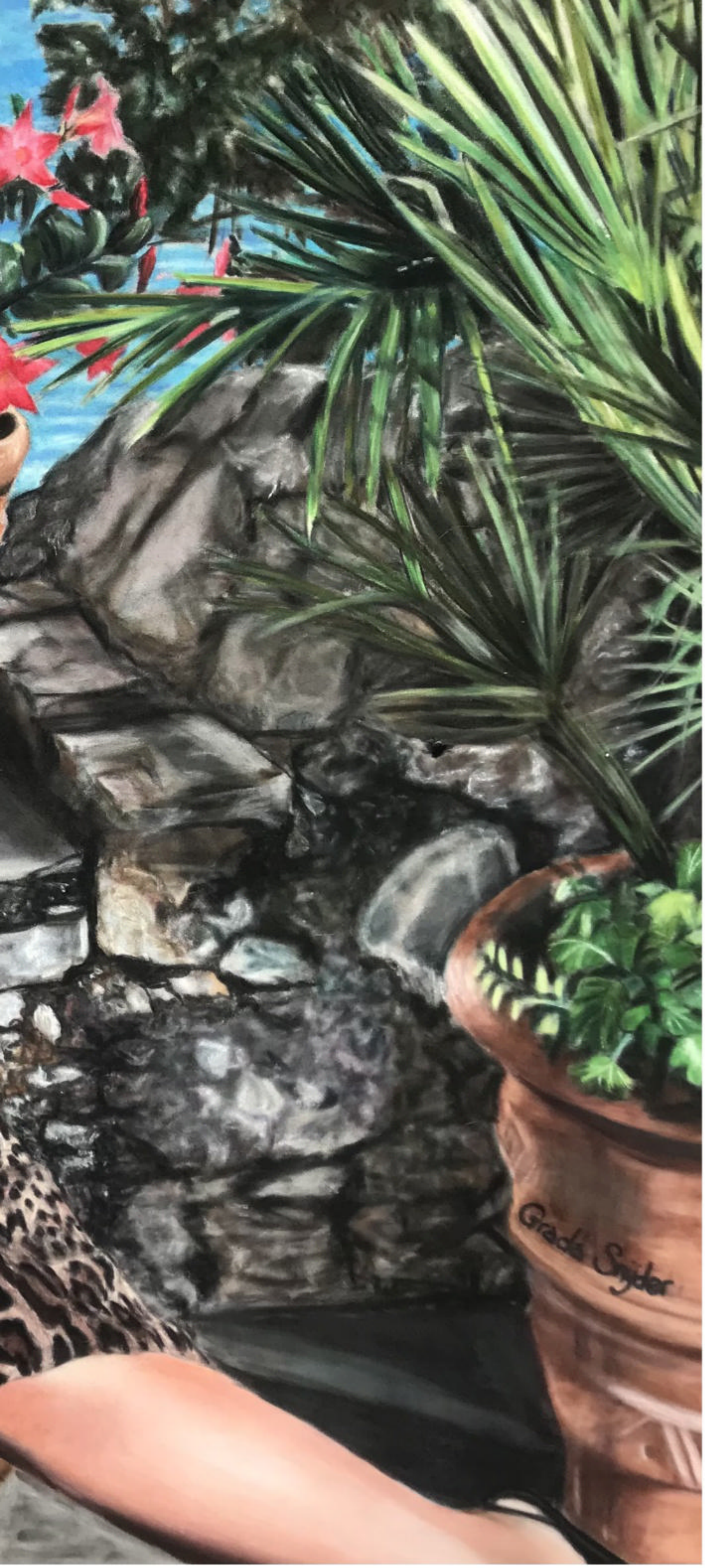
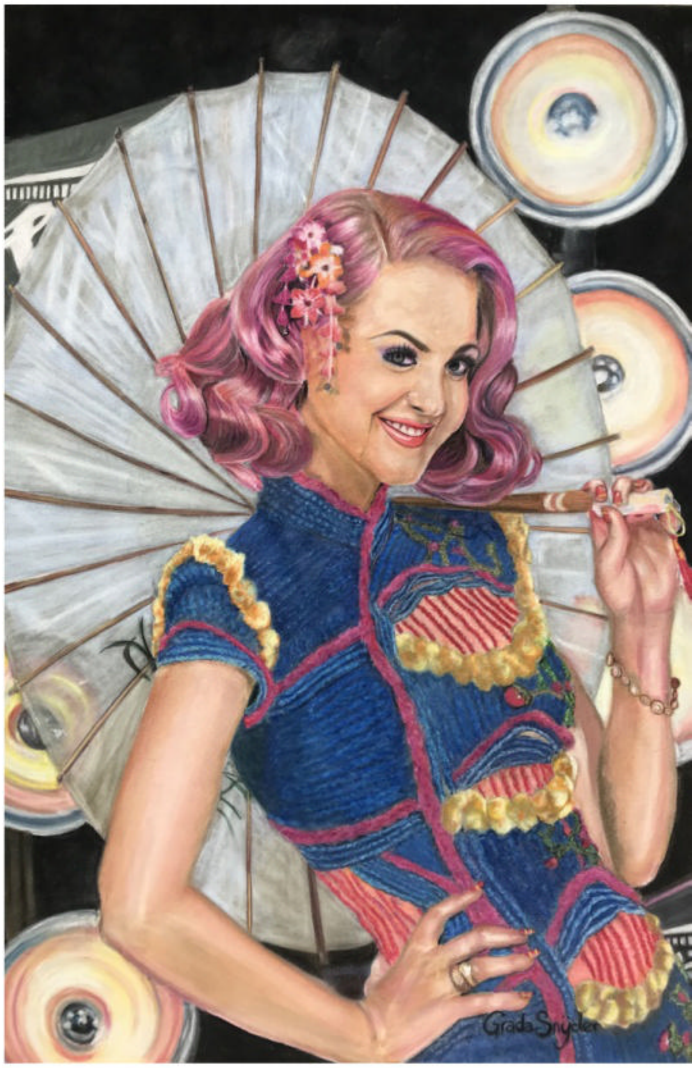




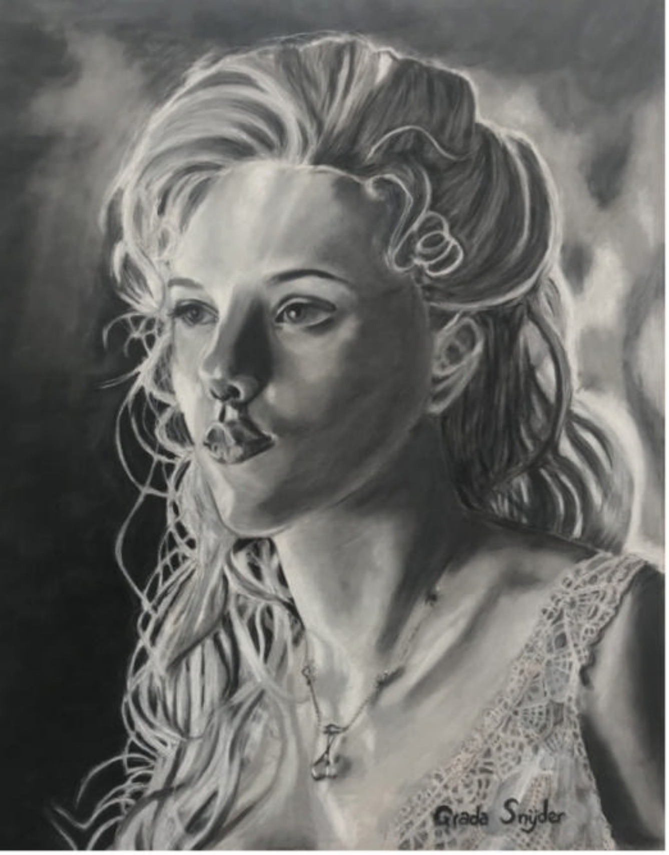


Grada Snijder proudly earned her Bachelor of Fine Art in Education in 2011, marking the beginning of her professional journey as a Visual Arts teacher. In this role, she found immense joy and fulfillment in guiding students through the creative process. However, as time passed, she grew yearning to immerse herself in her artistic pursuits. In 2018, embracing a bold new chapter in her life, Grada transitioned to part-time work, allowing her more time and freedom to explore her creativity.

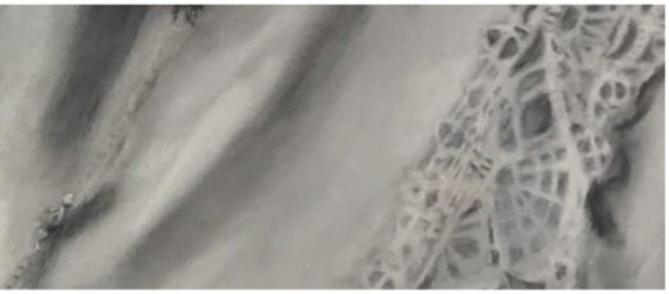
Left: Summum in joy.
2024
Pastel on cardboard,
70 x 90 cm.
Grada Snijder ©
All rights reserved.

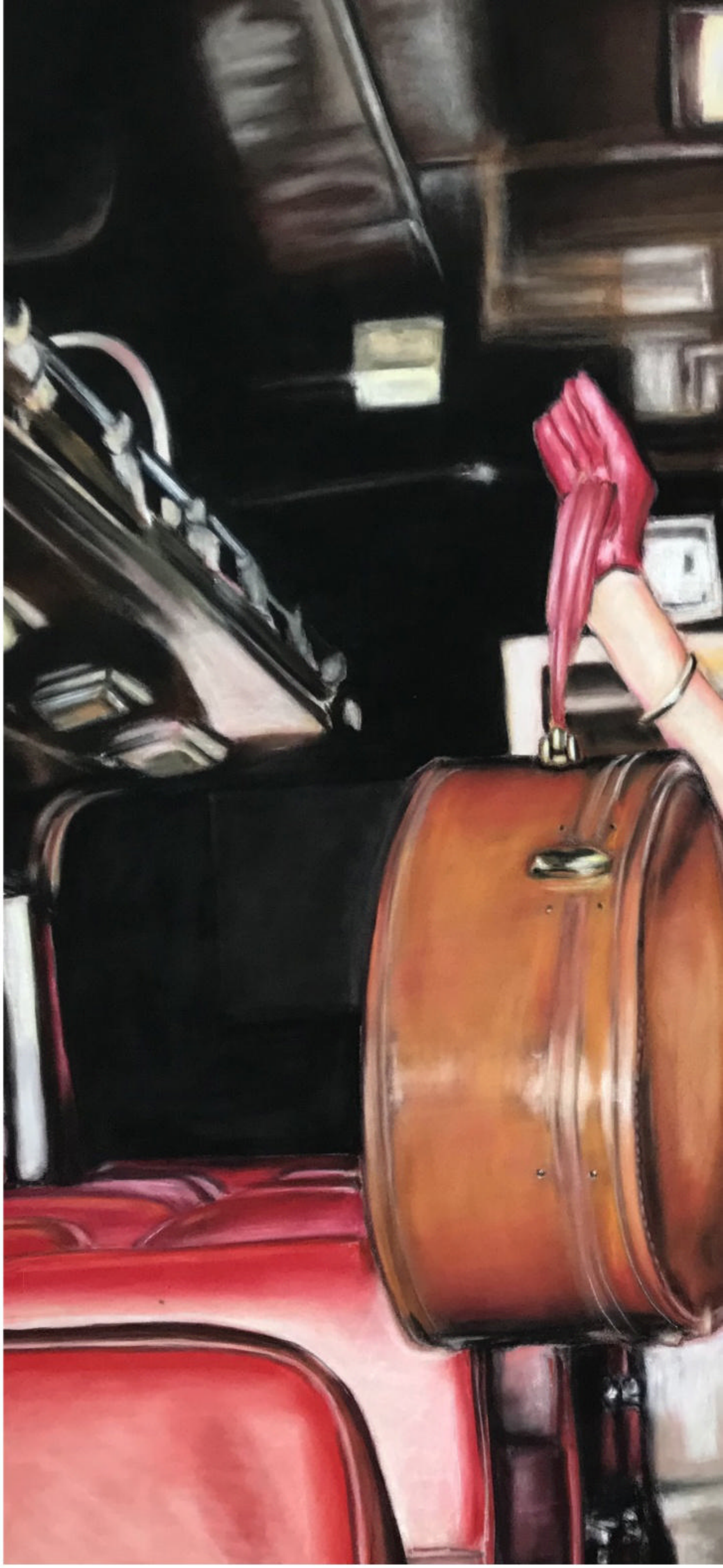
Top: I'm just a girl. 2022
Pastel on cardboard,
75 x 49 cm.
Grada Snijder ©
All rights reserved.

GRADA
SNIJDER
CAPTURING TRUE BEAUTY



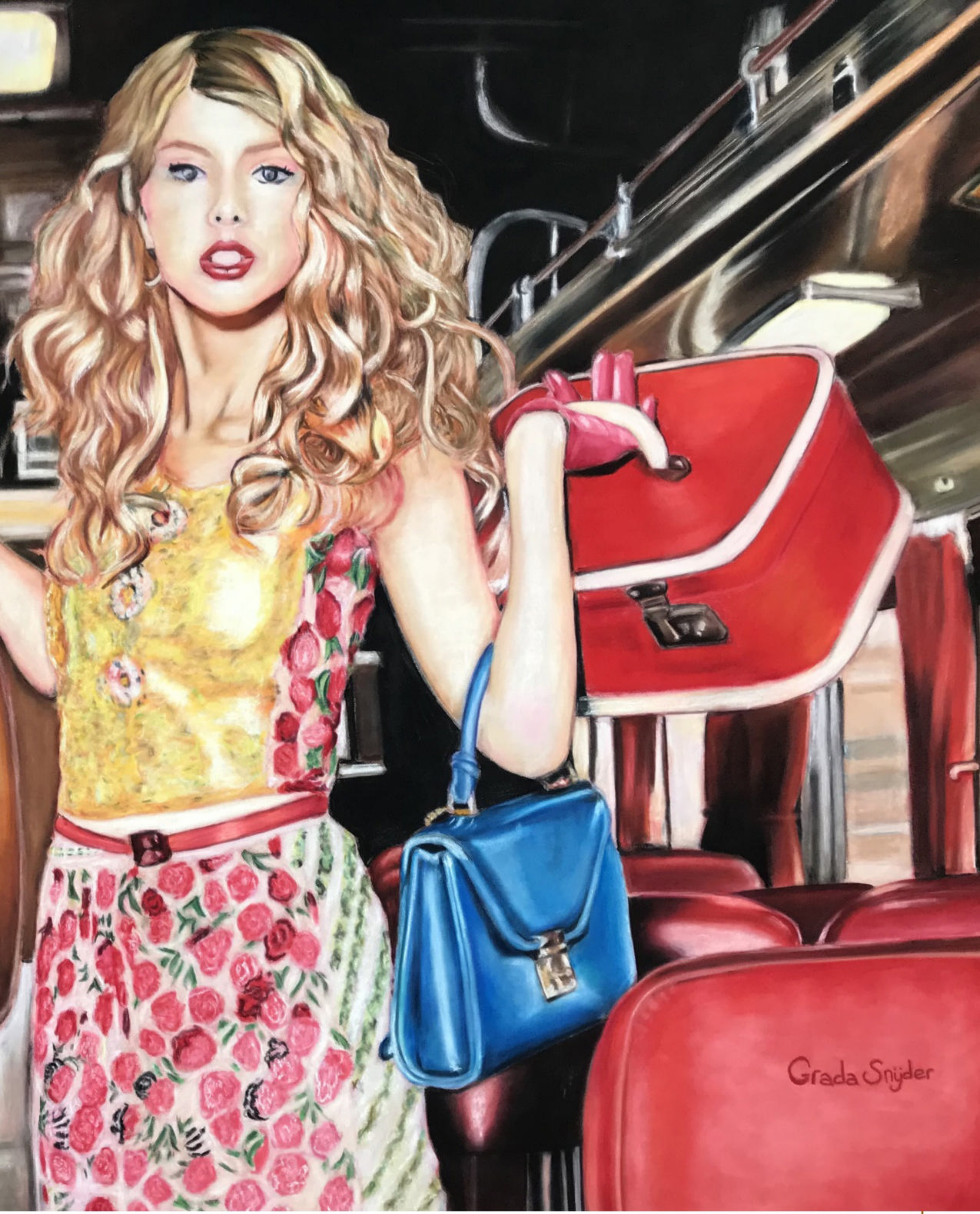
During this transformative period, she ventured into the world of pastel portraits, quickly discovering her passion for capturing the unique essence of individuals. Each stroke of her pastel brought to life the intricate emotions and subtle interactions between people, illustrating the stories that connect them. As her portfolio expanded, Grada's distinctive style caught the attention of art enthusiasts and curators alike, leading to invitations to showcase her work in various exhibitions across multiple countries. Her art reflects her skill and her profound ability to convey the depth of human experience through visual storytelling.

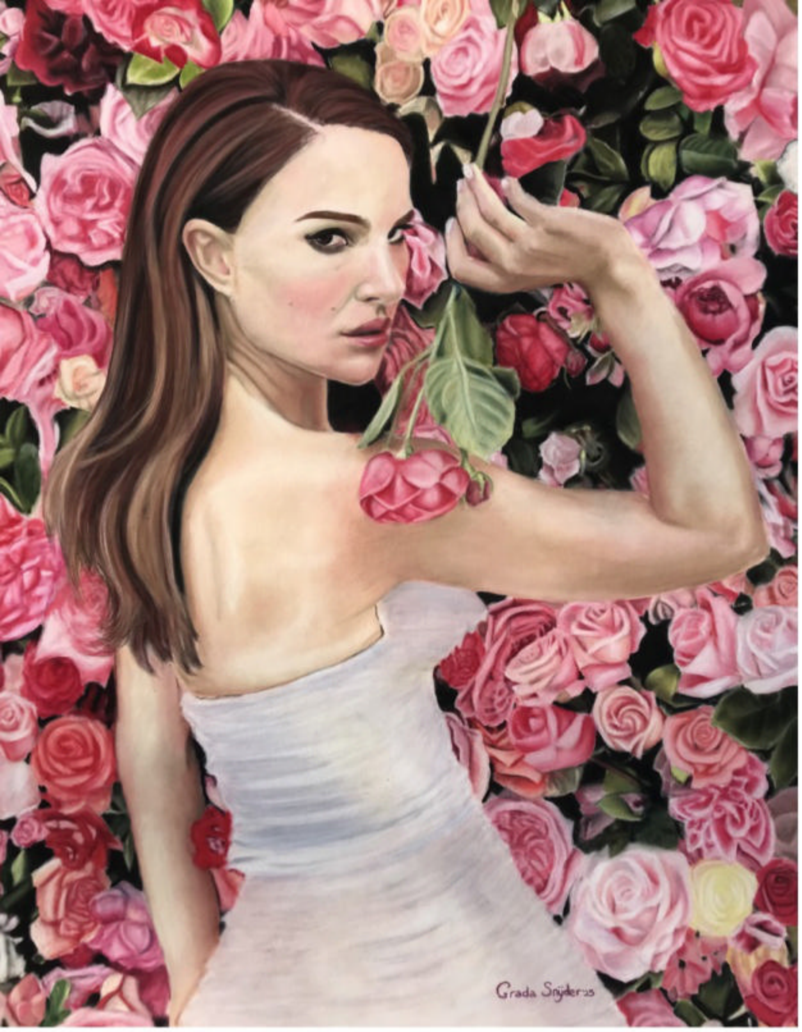


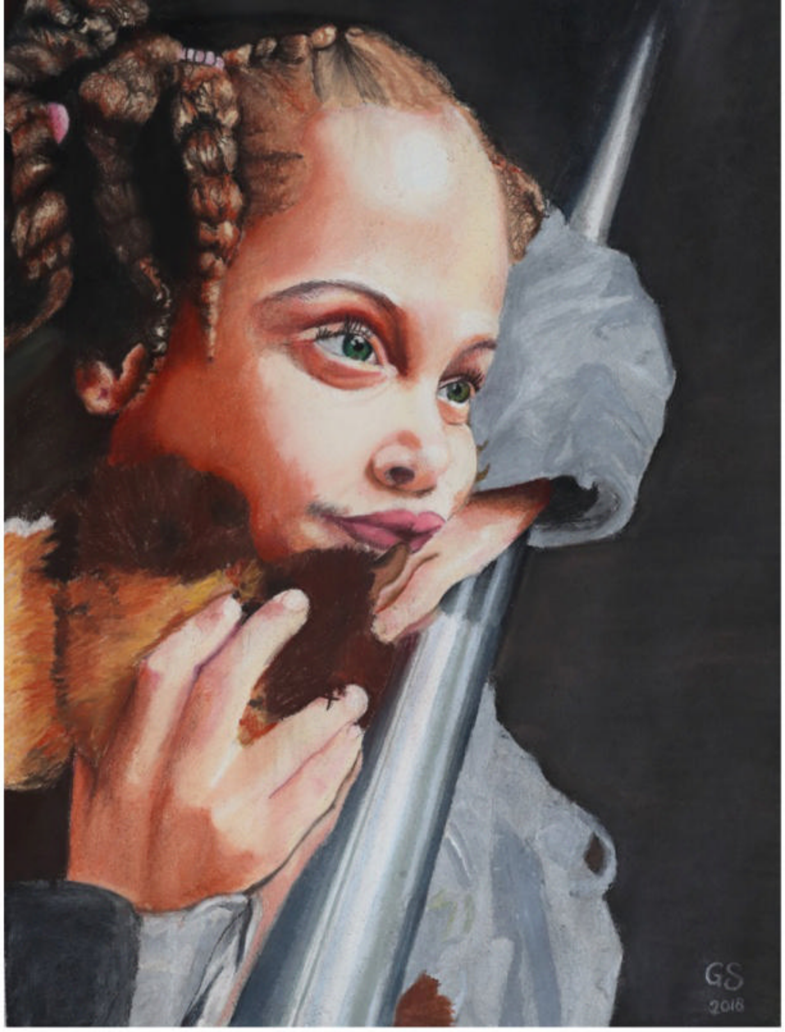


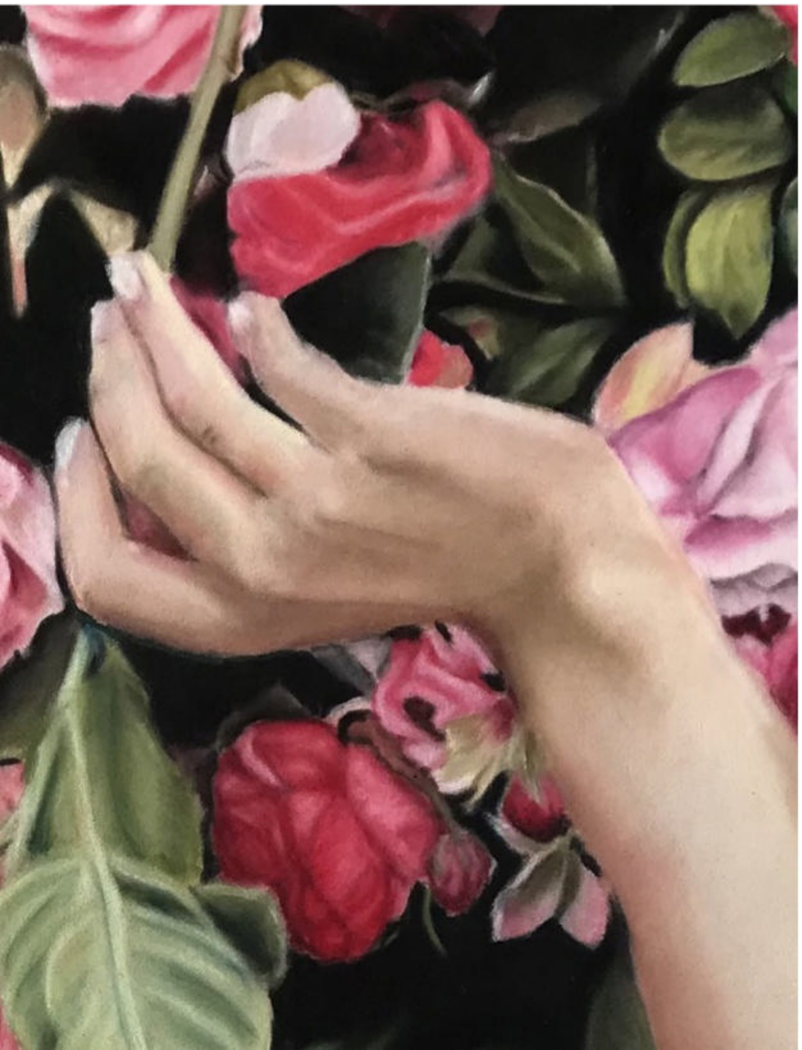
Top: Scarlett. 2021
Pastel on cardboard,
65 x 50 cm.
Grada Snijder ©
All rights reserved.

Right: Strawberries and
Something More. 2024,
Pastel on cardboard,
70 x 90 cm.
Grada Snijder ©
All rights reserved.


Grada Snijder







CAPTURING TRUE BEAUTY

GRADA SNIJDER

> **_"I HAD THE OPPORTUNITY TO SEE YOUR ARTISTIC PRODUCTION AND FOUND SEVERAL PIECES THAT CAUGHT MY ATTENTION. WE HAVE FOUND YOUR ART TO BE REALLY INTERESTING."_**

– VIRGINIA VANNI,
CURATORIAL ASSISTANT,
GALERÍA AZUR.

THE GALLERY SPECIALIZES IN CONTEMPORARY ART WITH INTENSE ACTIVITY AND AN INTERNATIONAL PRESENCE IN BUENOS AIRES, MADRID, BERLIN, AND MIAMI.

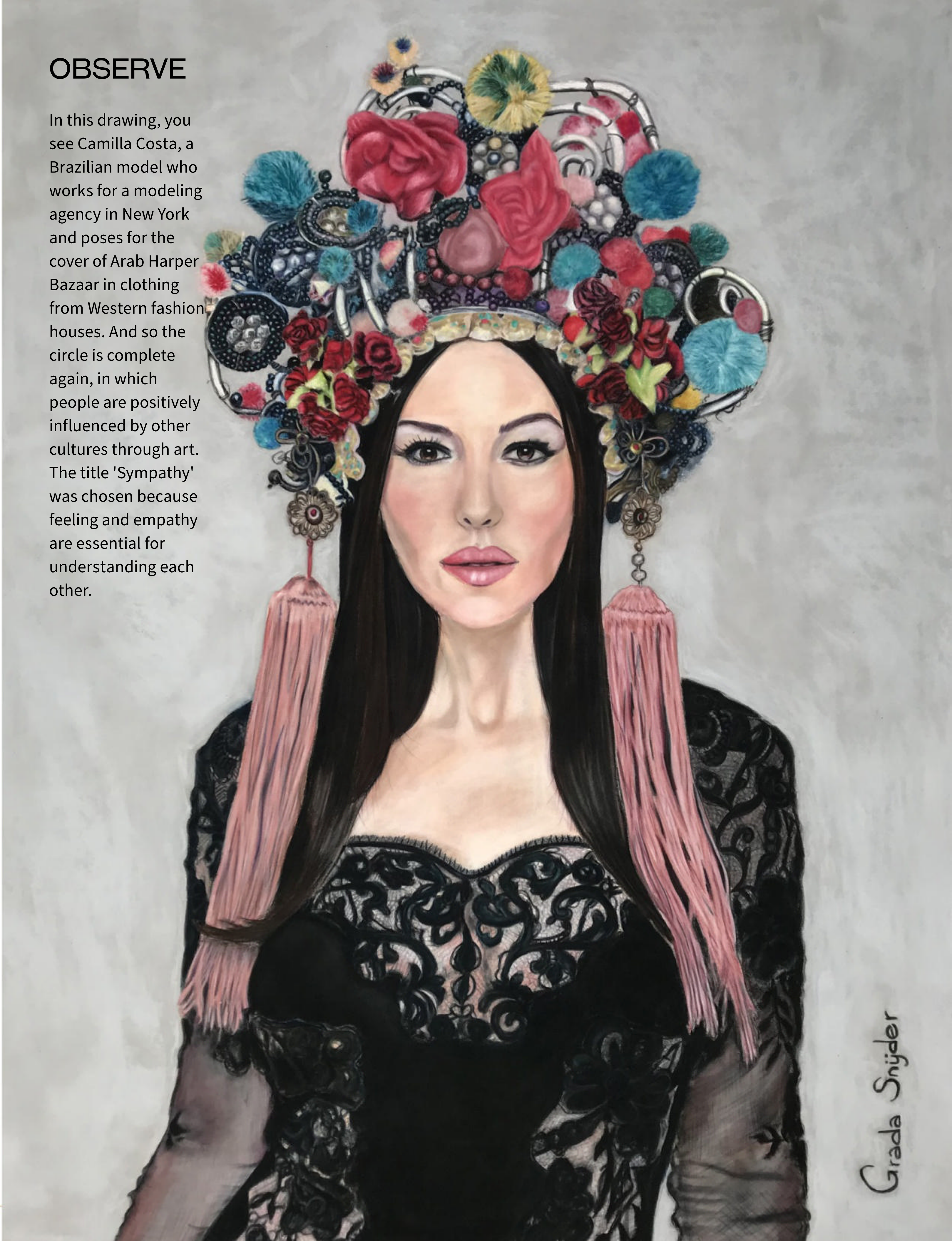
Top Left: It ain't easy
being independent.
2025
Pastel on cardboard,
90 x 70 cm.
Grada Snijder ©
All rights reserved.

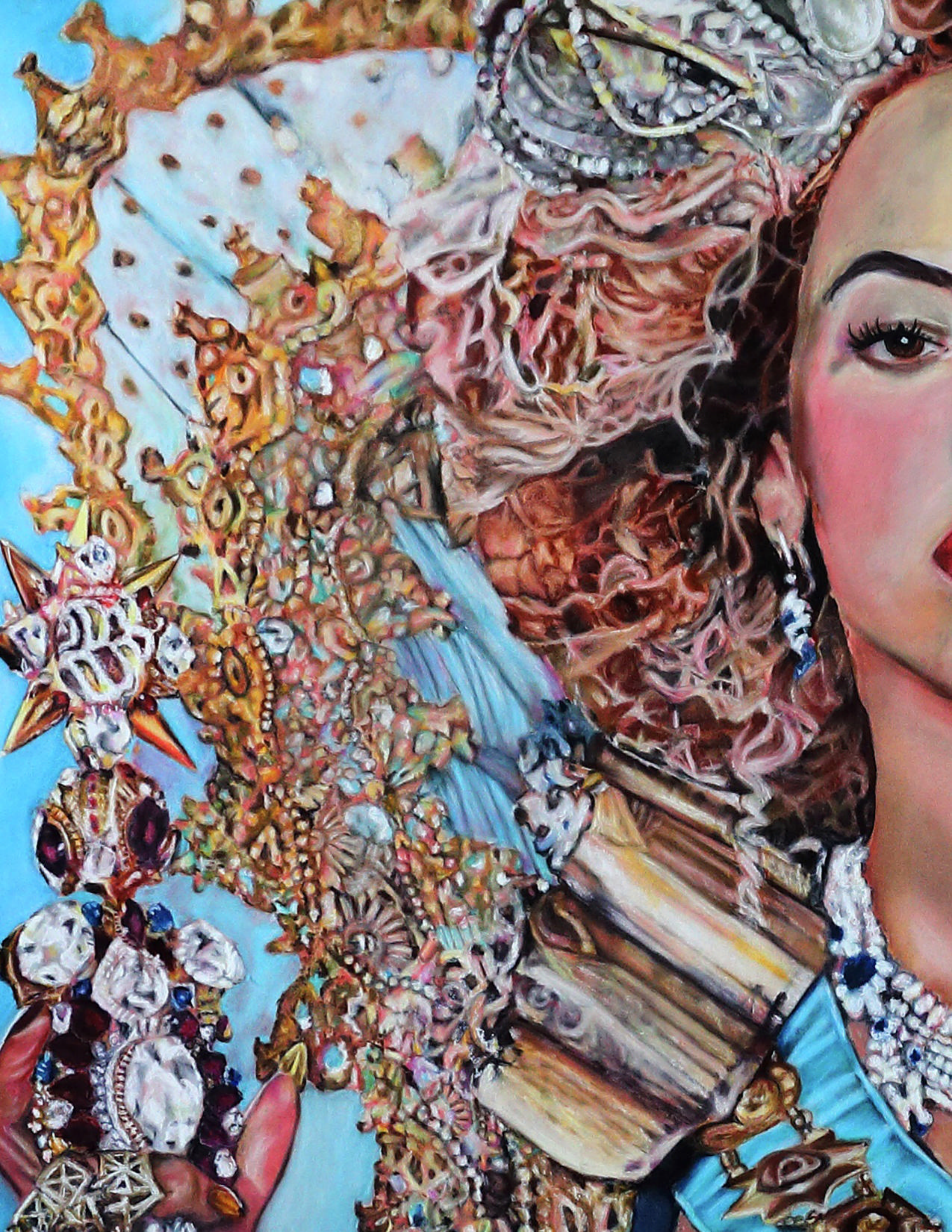
Top Right: Daydreamer.
2018,
Pastel on paper,
40 x 53 cm.
Grada Snijder ©
All rights reserved.

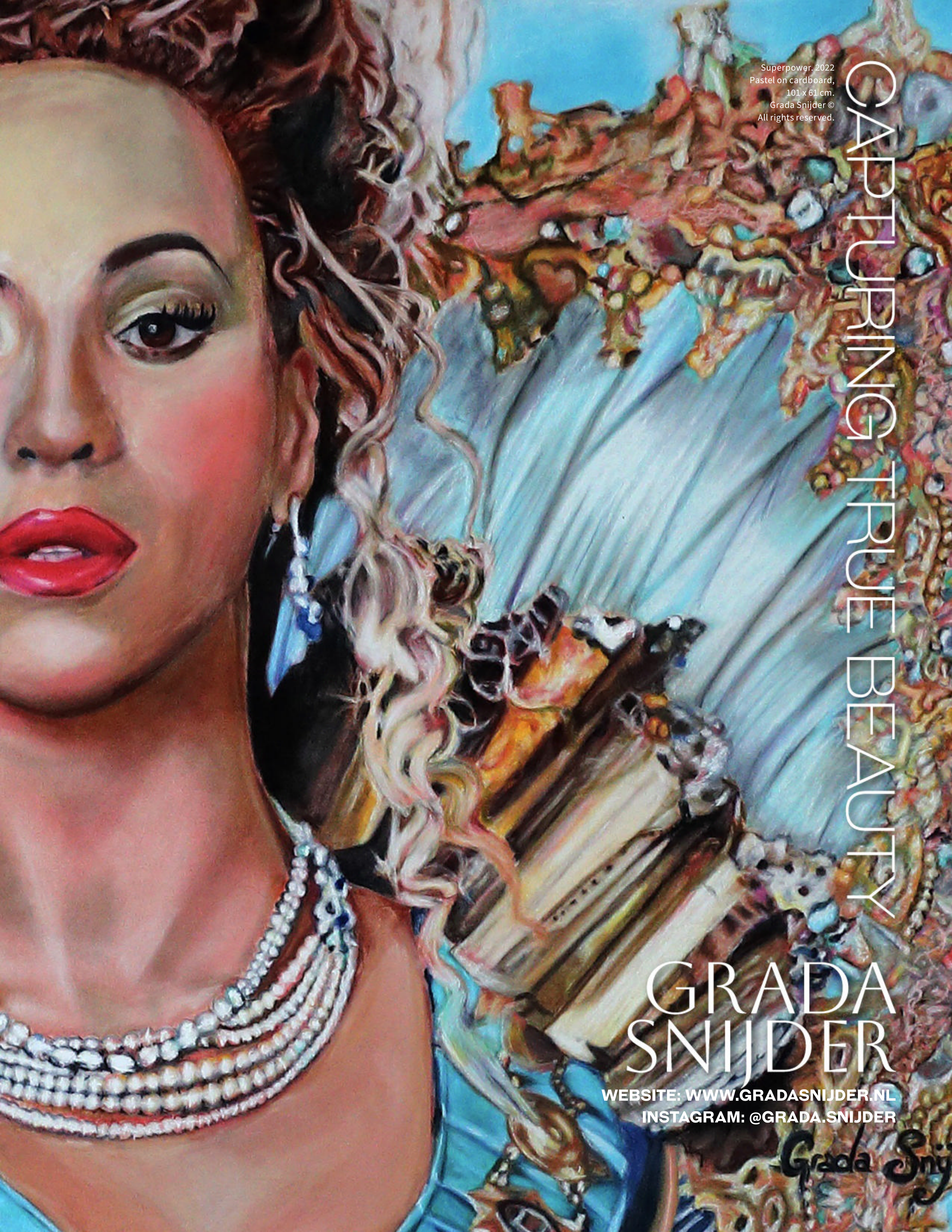
Right Page:
Observe. 2023
Pastel on cardboard
90 x 70 cm.
Grada Snijder ©
All rights reserved.

OBSERVE

In this drawing, you see Camilla Costa, a Brazilian model who works for a modeling agency in New York and poses for the cover of Arab Harper Bazaar in clothing from Western fashion houses. And so the circle is complete again, in which people are positively influenced by other cultures through art. The title 'Sympathy' was chosen because feeling and empathy are essential for understanding each other.







Superpower. 2022
Pastel on cardboard,
101 x 61 cm.
Grada Snijder ©
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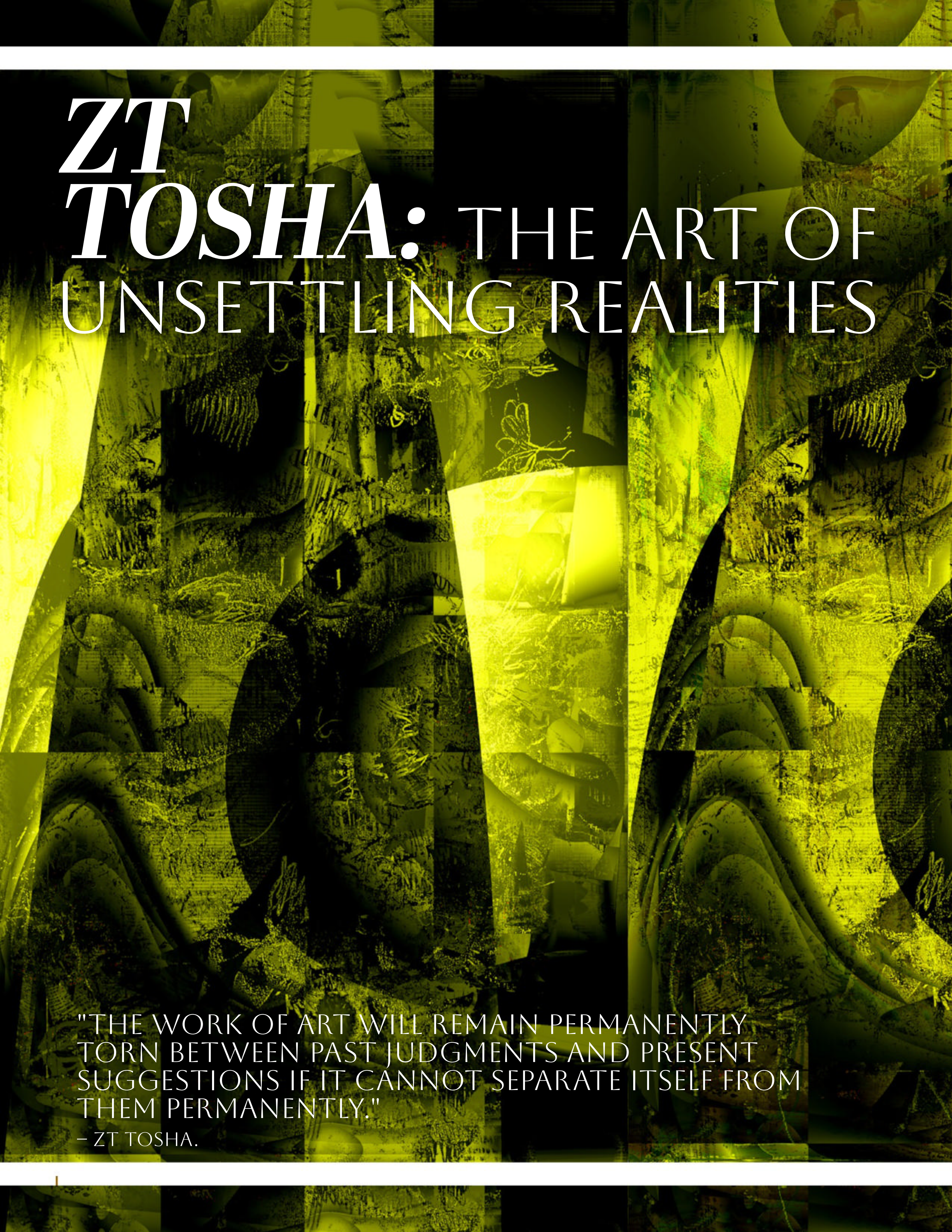
CAPTURING TRUE BEAUTY

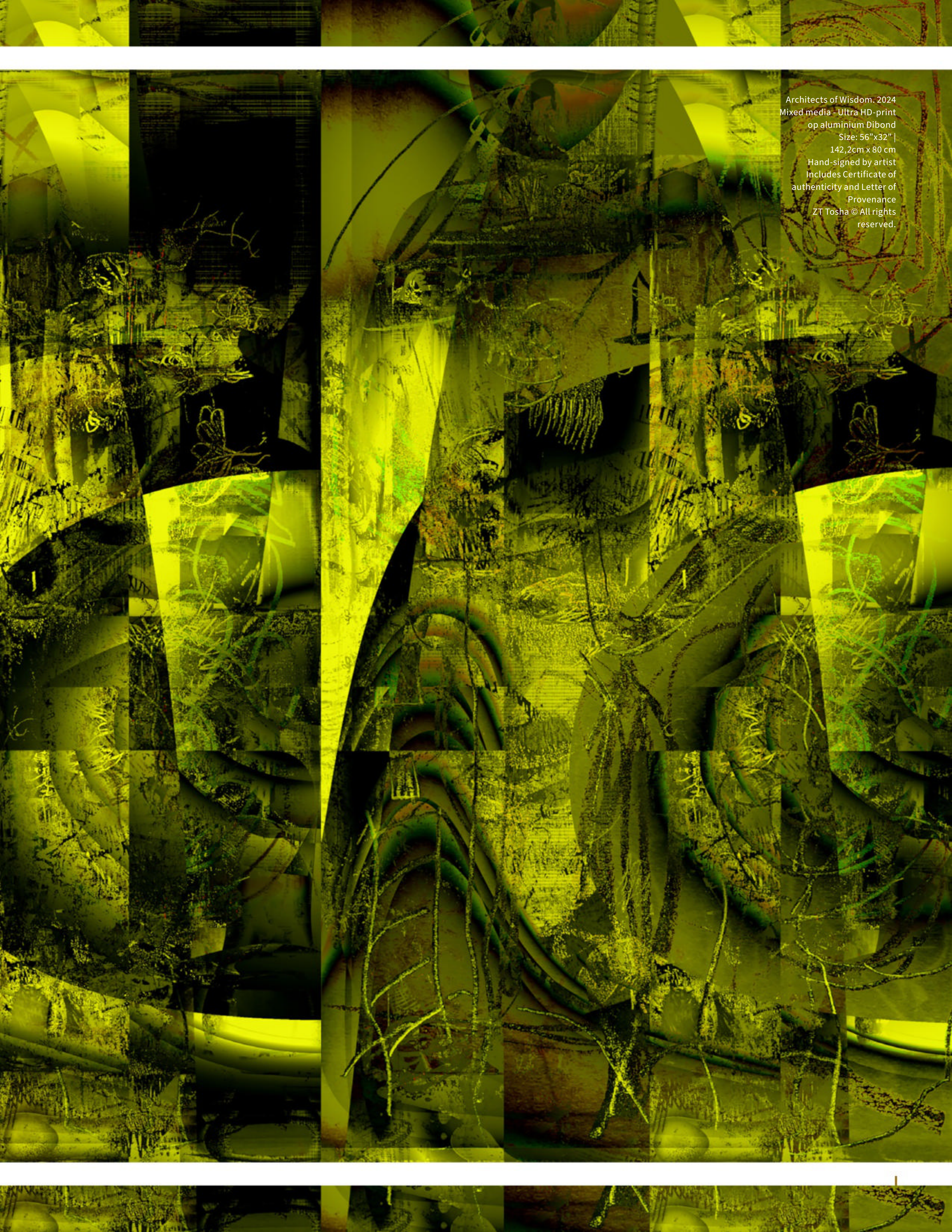
GRADA SNIJDER

WEBSITE: WWW.GRADASNIJDER.NL
INSTAGRAM: @GRADA.SNIJDER

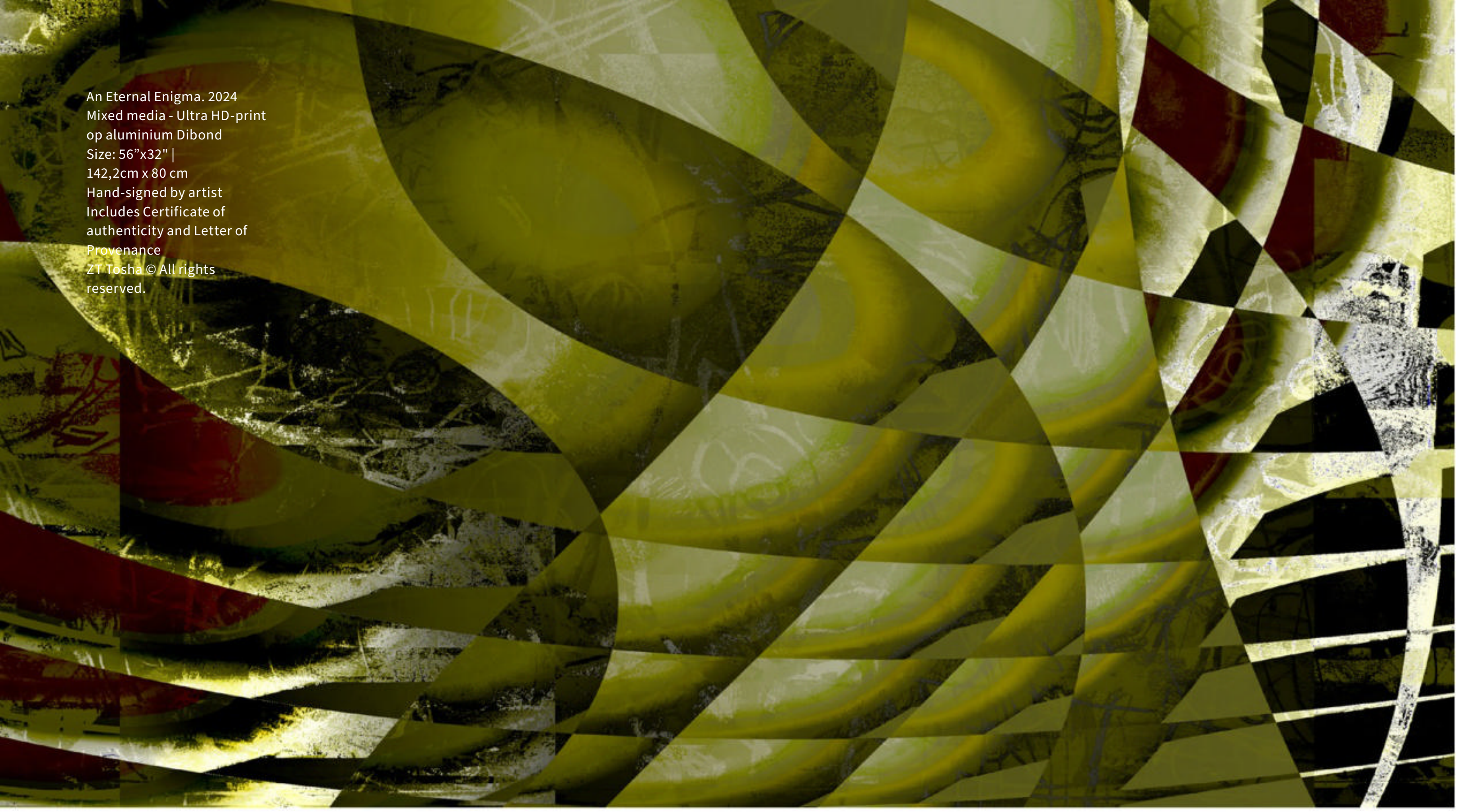
ZT TOSHA: THE ART OF UNSETTLING REALITIES



> "THE WORK OF ART WILL REMAIN PERMANENTLY TORN BETWEEN PAST JUDGMENTS AND PRESENT SUGGESTIONS IF IT CANNOT SEPARATE ITSELF FROM THEM PERMANENTLY."
>
> – ZT TOSHA.



Architects of Wisdom. 2024
Mixed media - Ultra HD-print
op aluminium Dibond
Size: 56”x32" |
142,2cm x 80 cm
Hand-signed by artist
Includes Certificate of
authenticity and Letter of
Provenance
ZT Tosha © All rights
reserved.

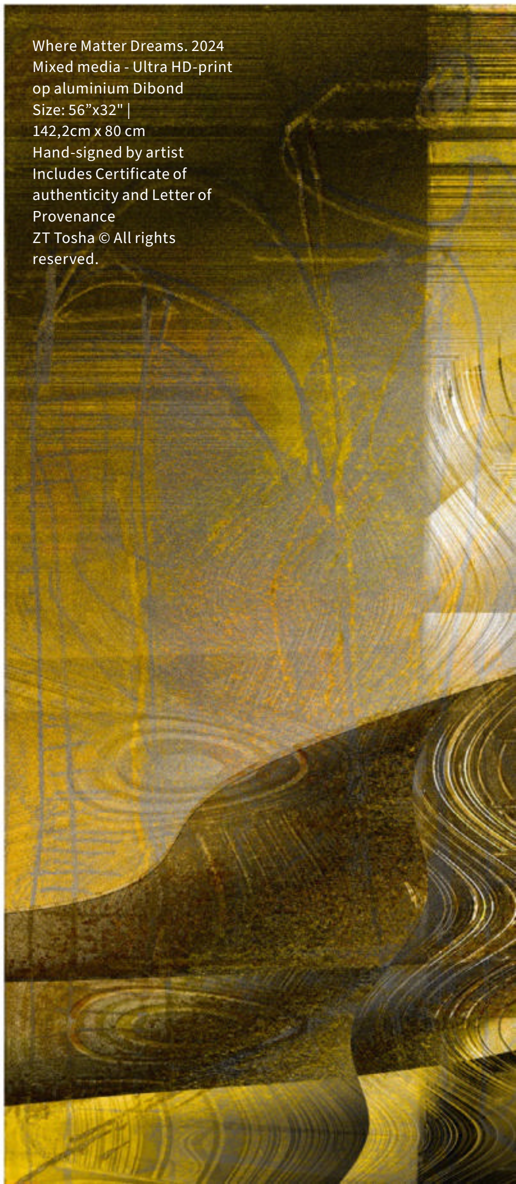


An Eternal Enigma. 2024
Mixed media - Ultra HD-print
op aluminium Dibond
Size: 56"x32" |
142,2cm x 80 cm
Hand-signed by artist
Includes Certificate of
authenticity and Letter of
Provenance
ZT Tosha © All rights
reserved.

ZT TOSHA: THE ART OF UNSETTLING REALITIES

ZT Tosha is the pseudonym of Dutch/Yugoslavian artist Zoran Tosic–Tosha. Active since the late 1990s, Tosha has established himself as a thought-provoking and uncompromising artist, one who navigates the complex and often turbulent relationship between human behavior and the constructed environment. His body of work resists traditional categorization, instead operating within a space where artistic expression serves as both a confrontation and an exploration of the unseen forces shaping our perceptions.

Tosha's approach to art is marked by a relentless questioning of the structures that dictate our understanding of reality. His work challenges conventional ideas about subject matter and composition, seamlessly blurring the boundaries between form and content. By deconstructing classical imagery and subverting traditional frameworks, he introduces a dynamic tension that forces viewers to reconsider how deeply their surroundings influence both their actions and subconscious responses. In this way, his art serves as a mirror that does not simply reflect reality but actively distorts and reshapes it, compelling us to see beyond the surface.



Where Matter Dreams. 2024
Mixed media - Ultra HD-print
op aluminium Dibond
Size: 56"x32" |
142,2cm x 80 cm
Hand-signed by artist
Includes Certificate of
authenticity and Letter of
Provenance
ZT Tosha © All rights
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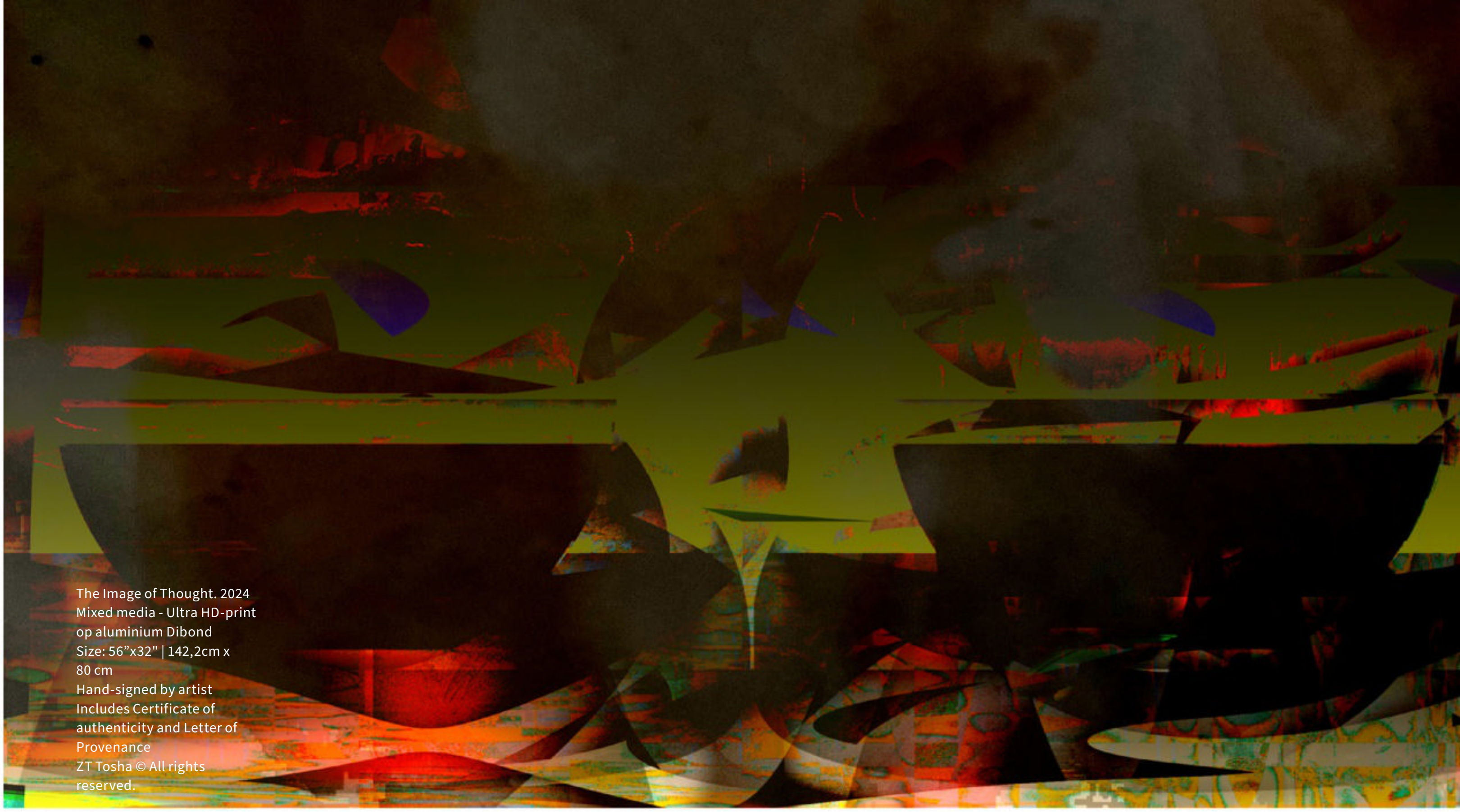
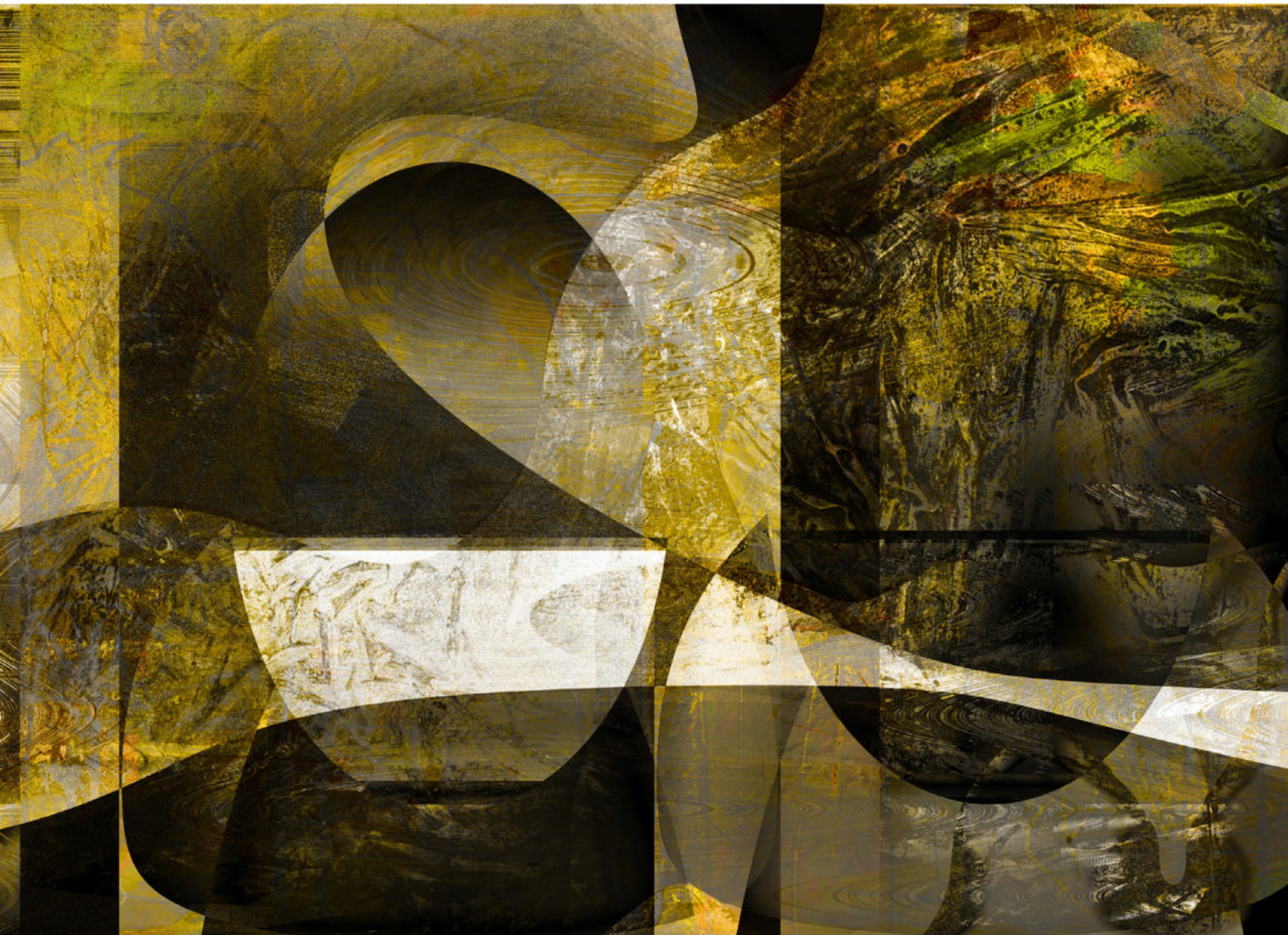
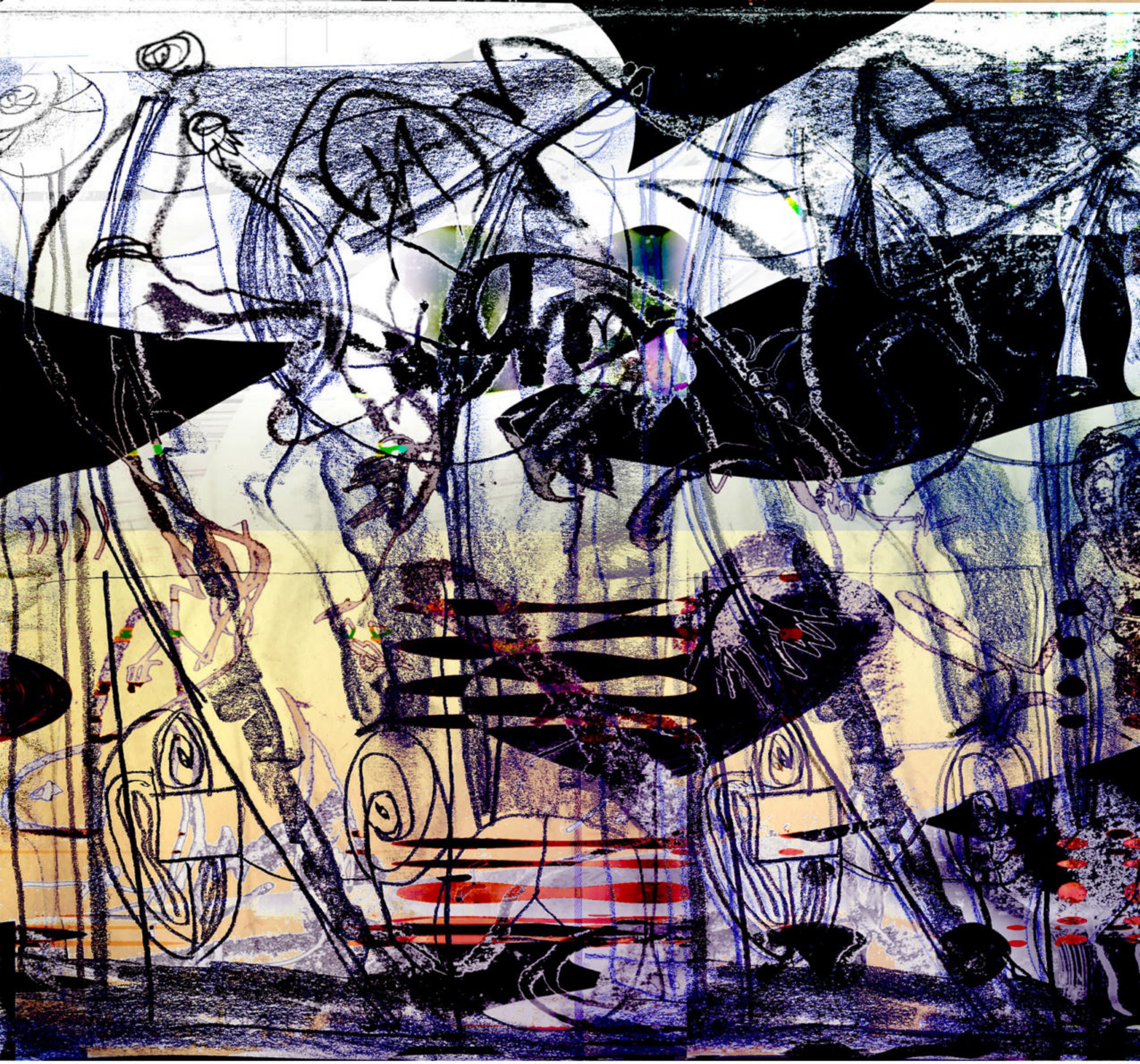
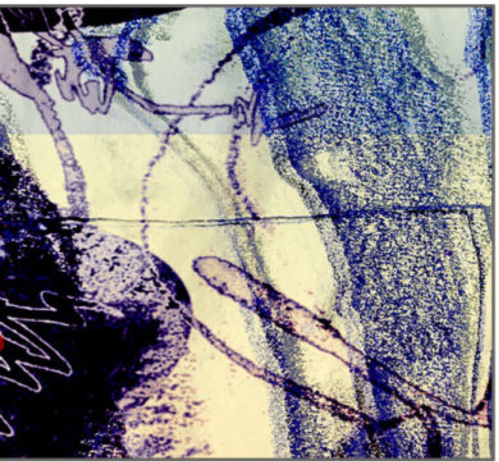


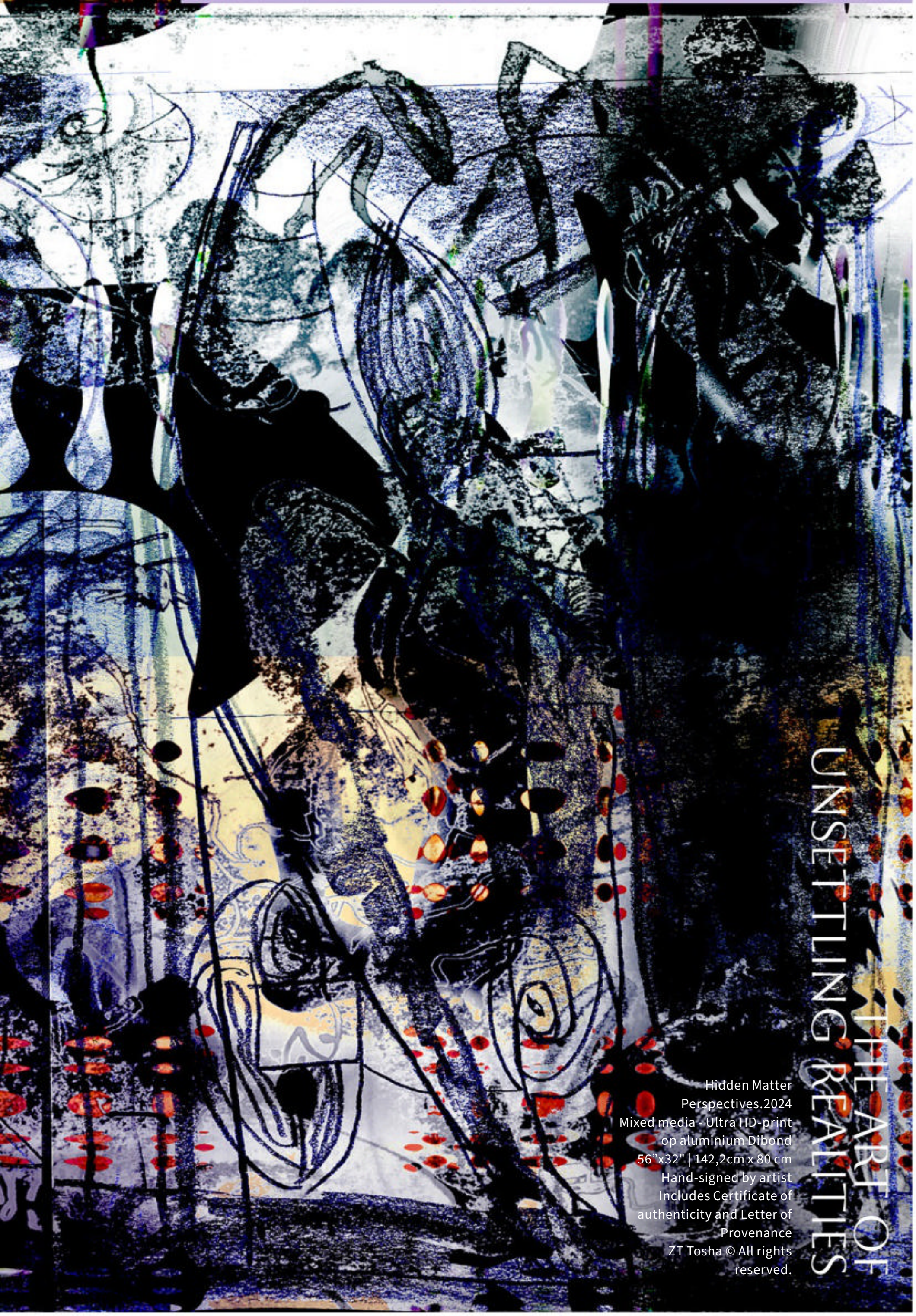
The Image of Thought. 2024
Mixed media - Ultra HD-print op aluminium Dibond
Size: 56”x32" | 142,2cm x 80 cm
Hand-signed by artist
Includes Certificate of authenticity and Letter of Provenance
ZT Tosha © All rights reserved.







THE ART OF UNSETTLING REALITIES



Hidden Matter
Perspectives.2024
Mixed media - Ultra HD-print
op aluminium Dibond
56"x32" | 142,2cm x 80 cm
Hand-signed by artist
Includes Certificate of
authenticity and Letter of
Provenance
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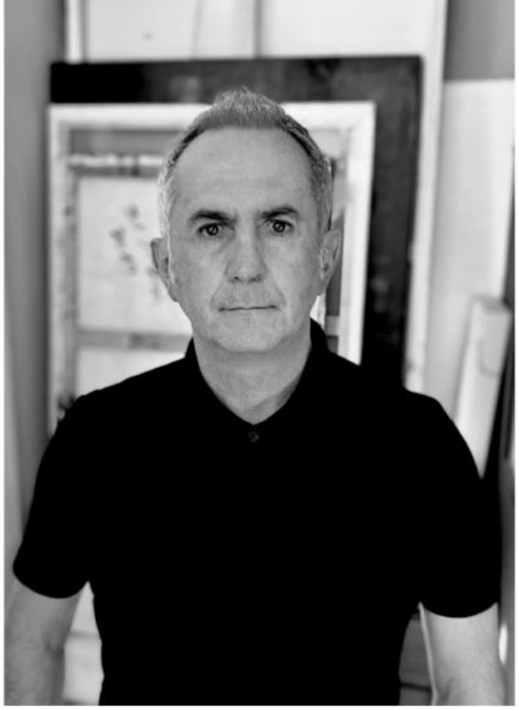
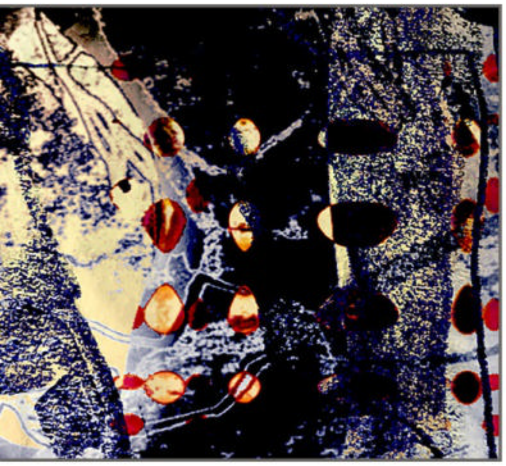
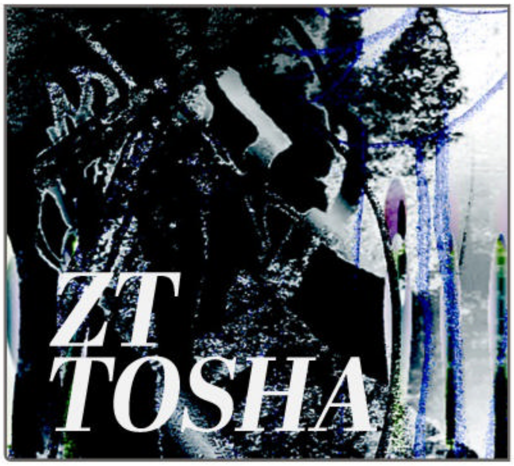
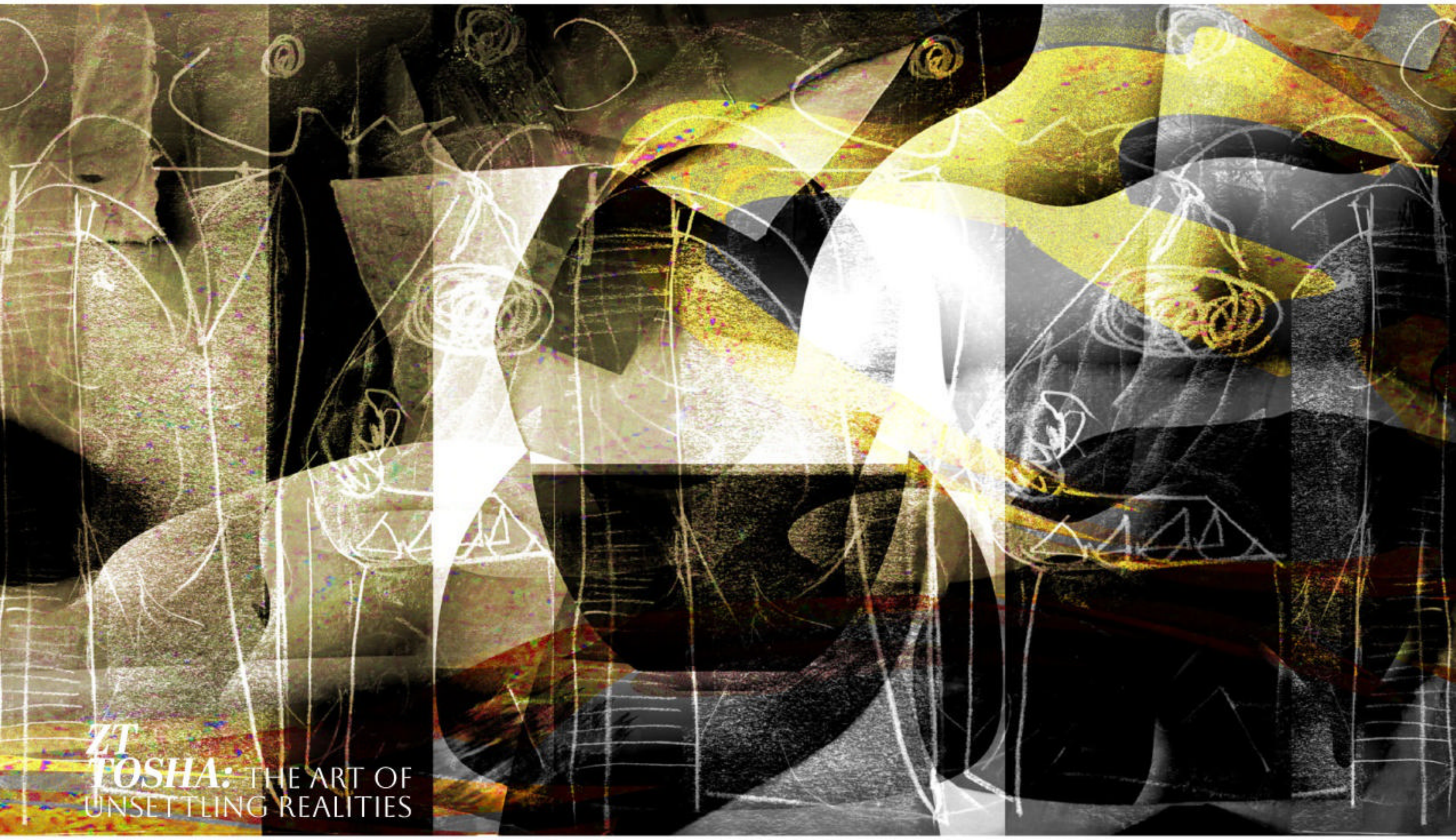
reserved.



At the heart of ZT Tosha's creative process lies a profound engagement with the irrational and the unconscious. His works are not merely aesthetic objects but are imbued with a sense of unease, challenging the audience to confront their own preconceptions. His paintings, sculptures, and mixed-media pieces often express dissatisfaction with prevailing societal norms, questioning the deeply ingrained ideologies that govern our collective psyche. Tosha is unafraid to expose the fractures and contradictions that lie beneath the polished veneer of cultural consensus. In doing so, he constructs a space where meaning is in constant flux—a place where viewers are not given definitive answers but are instead encouraged to participate in the ongoing negotiation of significance. This interplay between clarity and ambiguity is central to Tosha's artistic philosophy. Rather than offering a singular interpretation, his work resists closure, leaving open-ended questions that linger long after the initial encounter.



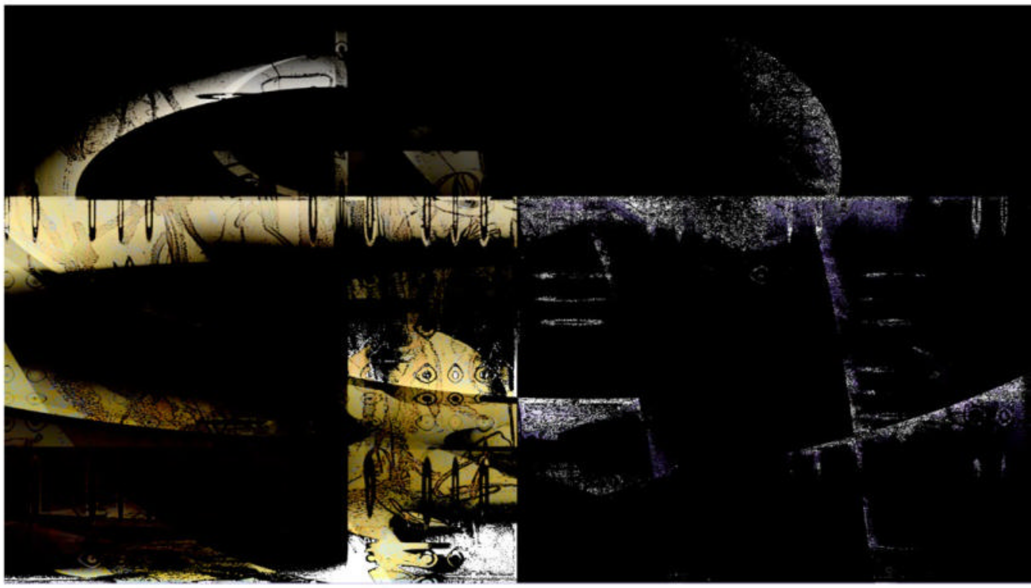




ZT TOSHA: THE ART OF UNSETTLING REALITIES

The viewer is not a passive observer but an active participant, drawn into a dialogue beyond the physical artwork. Through his manipulation of established norms and the deliberate disruption of familiar visual language, Tosha invites us to reconsider our relationship to art and the broader social and existential structures that shape our lives.

In an era where mass media, technology, and political ideologies increasingly dictate public perception, ZT Tosha's work challenges passive acceptance. His artistic interventions provoke discomfort and curiosity in equal measure, disrupting the comfortable patterns of interpretation that so often govern our engagement with art. By embracing ambiguity, contradiction, and paradox, he urges us to rethink what we see and how we see it.

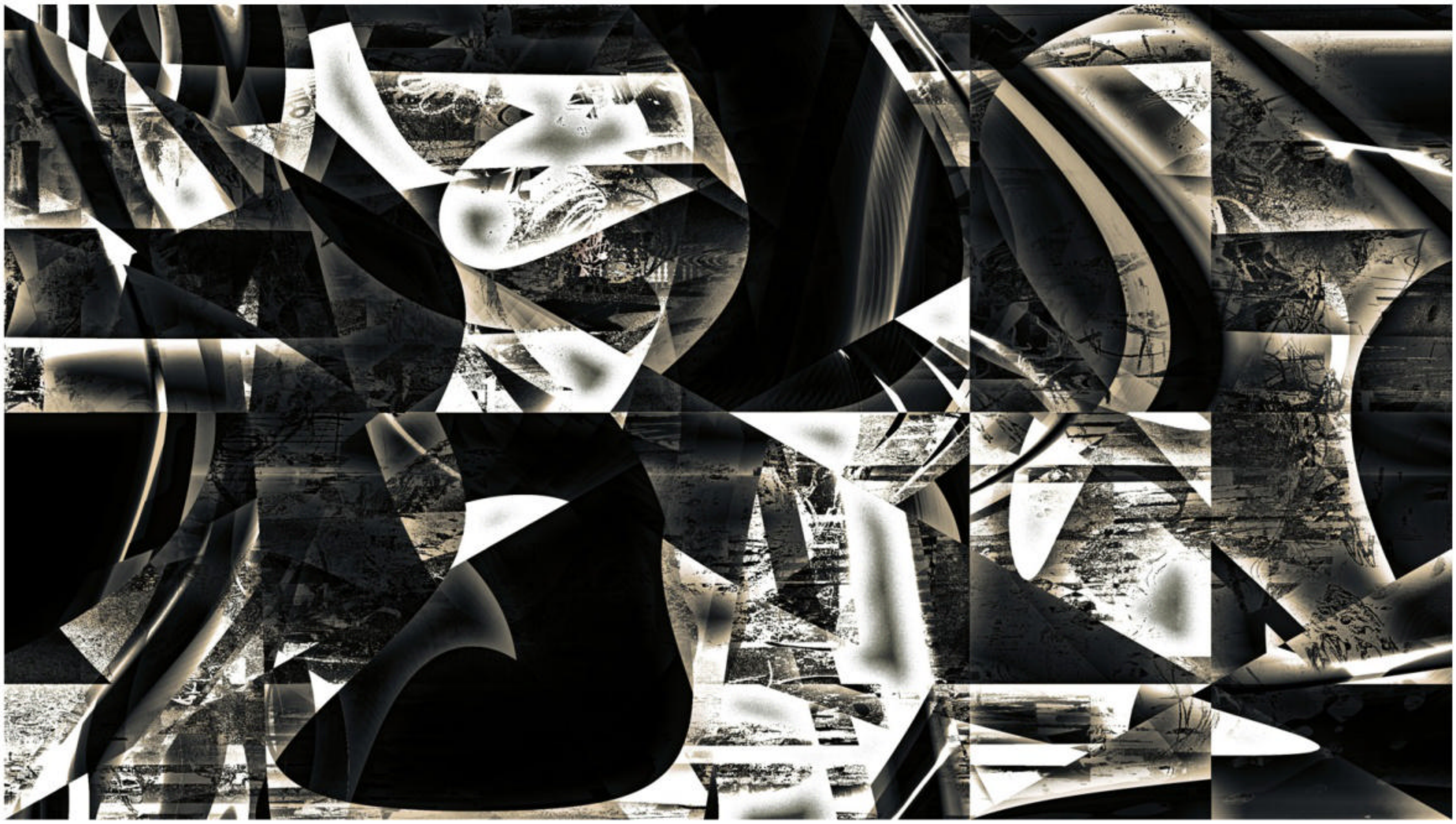


ZT Tosha's art does not seek to provide comfort—it seeks to awaken. It is an invitation to look beyond the immediate, embrace uncertainty, and deeply contemplate the forces that shape our world.

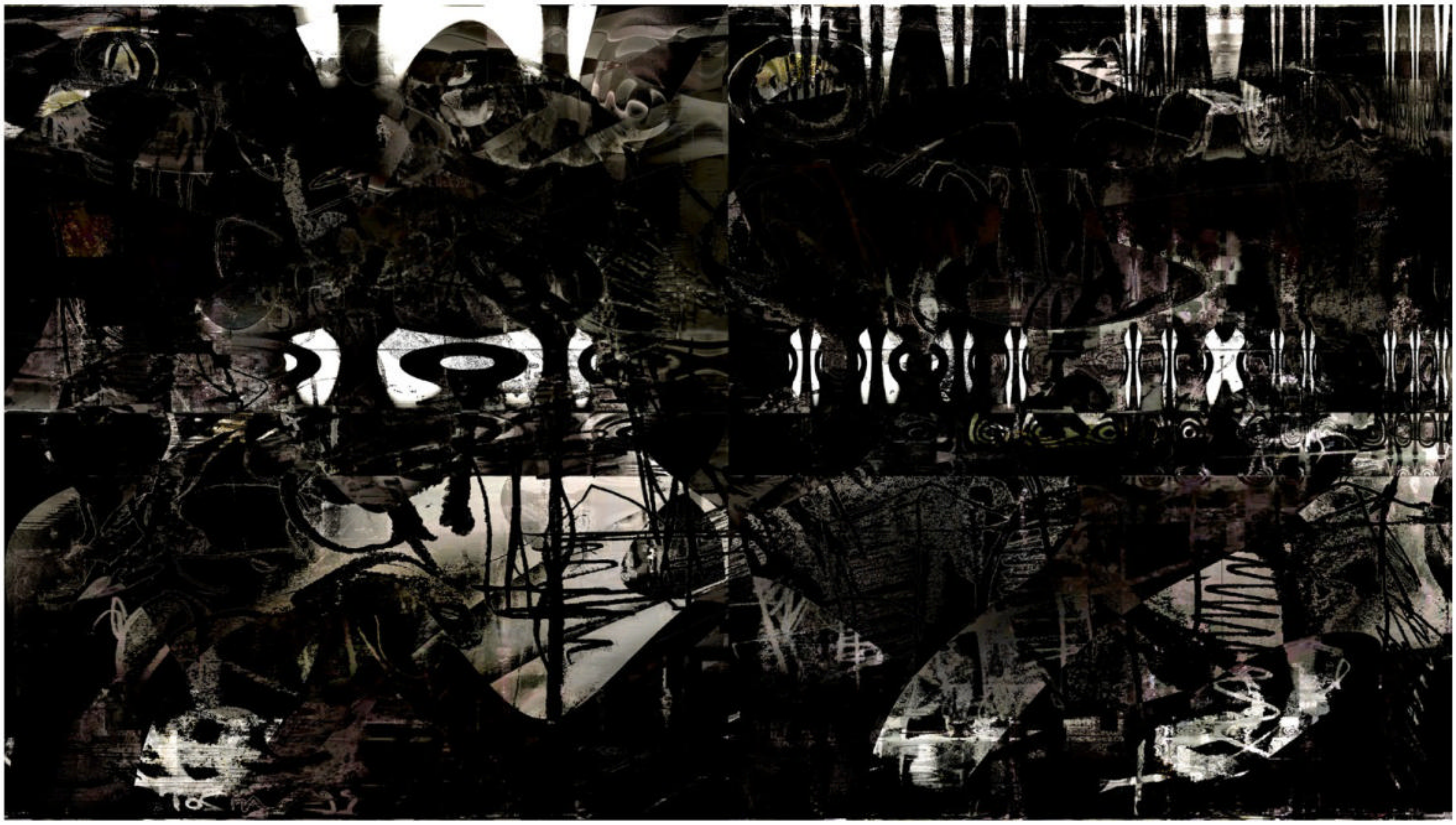
In a time when reality itself feels increasingly fragmented, his work serves as both a disruption and a guide, leading us toward a more profound and unsettling understanding of our place within the ever-shifting landscape of existence.

Top:
The Dot, the Line, and the Infinite Cycle. 2024
Mixed media - Ultra HD-print op aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha ©
All rights reserved.

Photographer. 2024
Mixed media - Ultra HD-print op aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.

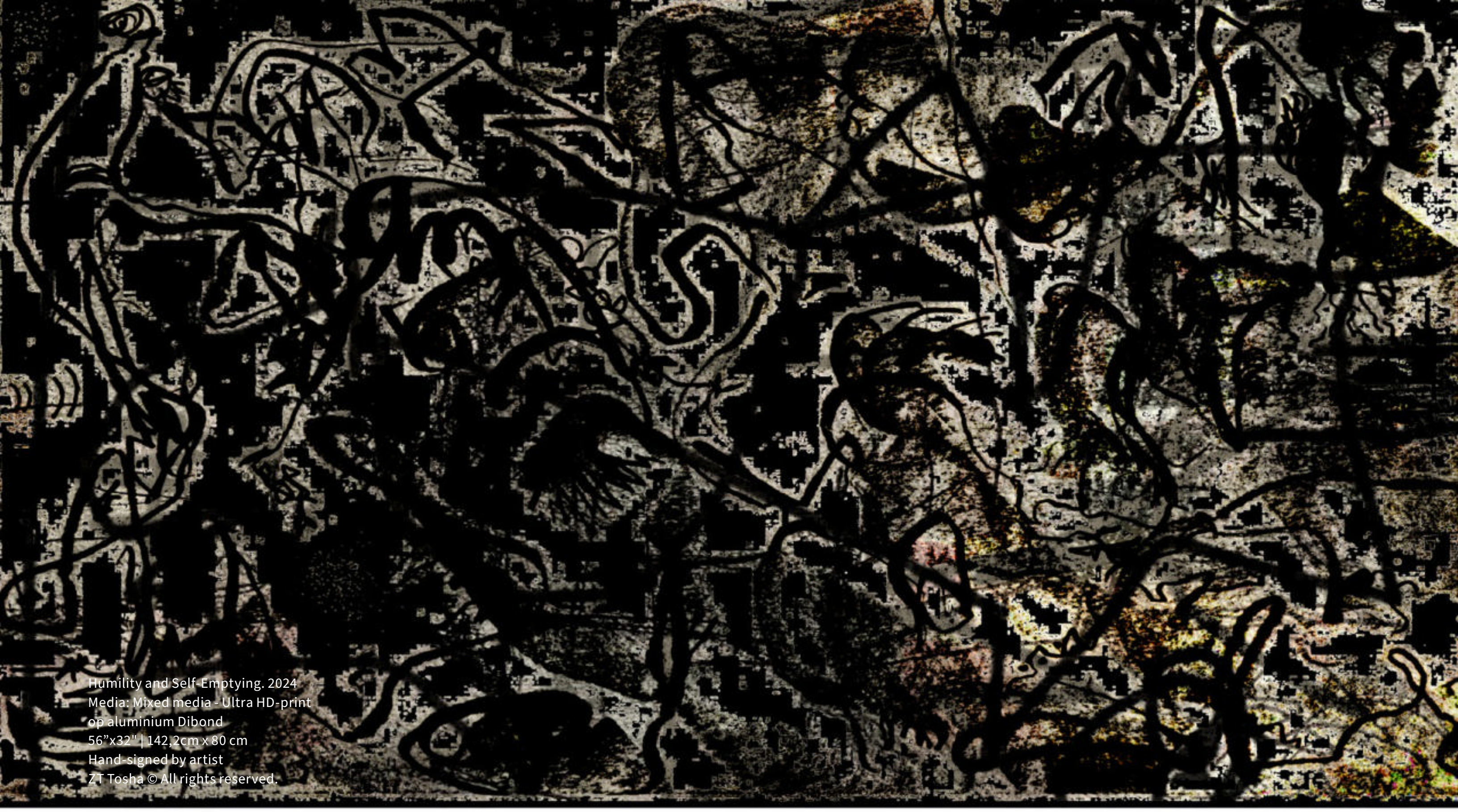


Top: Manifestation of Force and
Grace. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.



Variations Beyond Evolution. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.

ZT Tosha's technique is a fusion of deconstruction, layering, and disruption, creating a visual language that challenges perception and invites deeper contemplation. He blends traditional and experimental methods, using painting, sculpture, and mixed media to blur the boundaries between form and meaning.

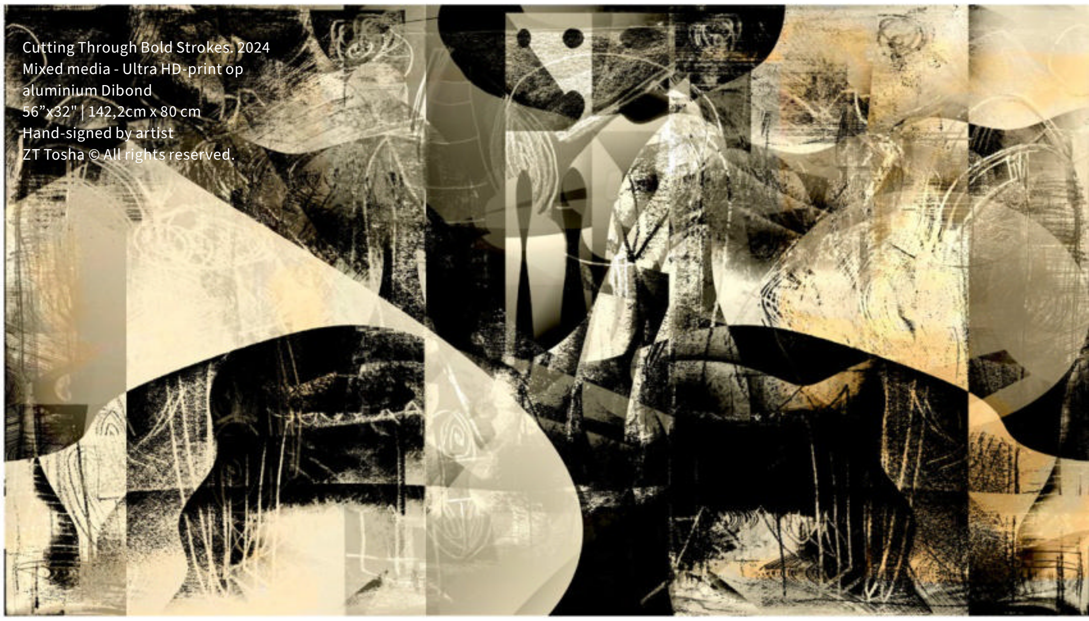


Humility and Self-Emptying. 2024
Media: Mixed media - Ultra HD-print op aluminium Dibond
56”x32” | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.

THE PROCESS

DECONSTRUCTING CLASSICAL IMAGERY

Tosha frequently dismantles and reconfigures traditional artistic forms, breaking down recognizable figures and compositions to expose their underlying structures. This technique forces viewers to reconsider their visual assumptions and encourages a fresh engagement with the familiar.



Cutting Through Bold Strokes. 2024
Mixed media - Ultra HD-print op aluminium Dibond
56”x32” | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.

LAYERING & TEXTURE

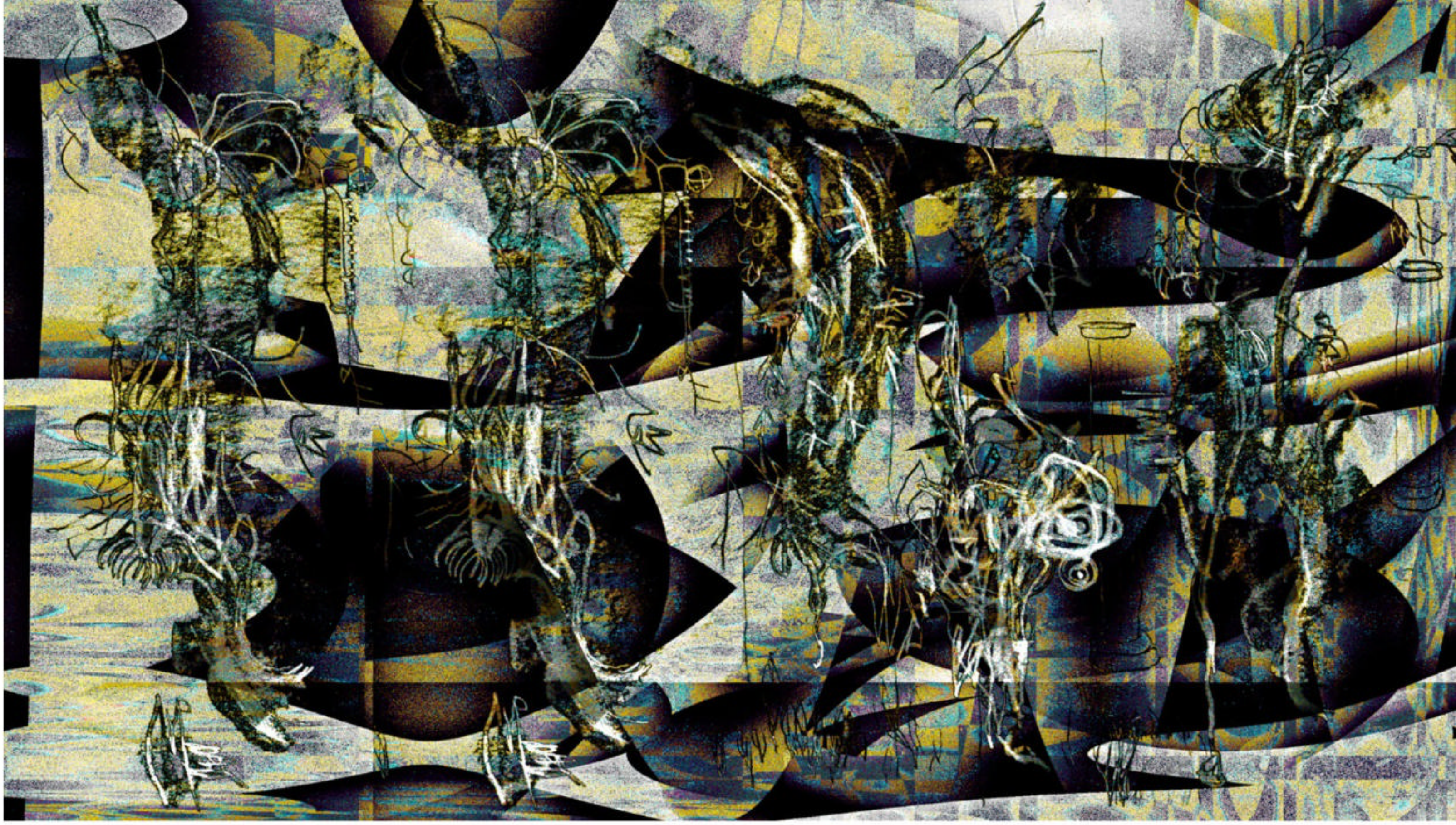
His surfaces are built through multiple layers of paint, collage, and unconventional materials, adding depth and tension. The physicality of these layers mirrors the conceptual layering in his work, where meaning is never fixed but constantly shifting, inviting viewers to explore new interpretations with each encounter.

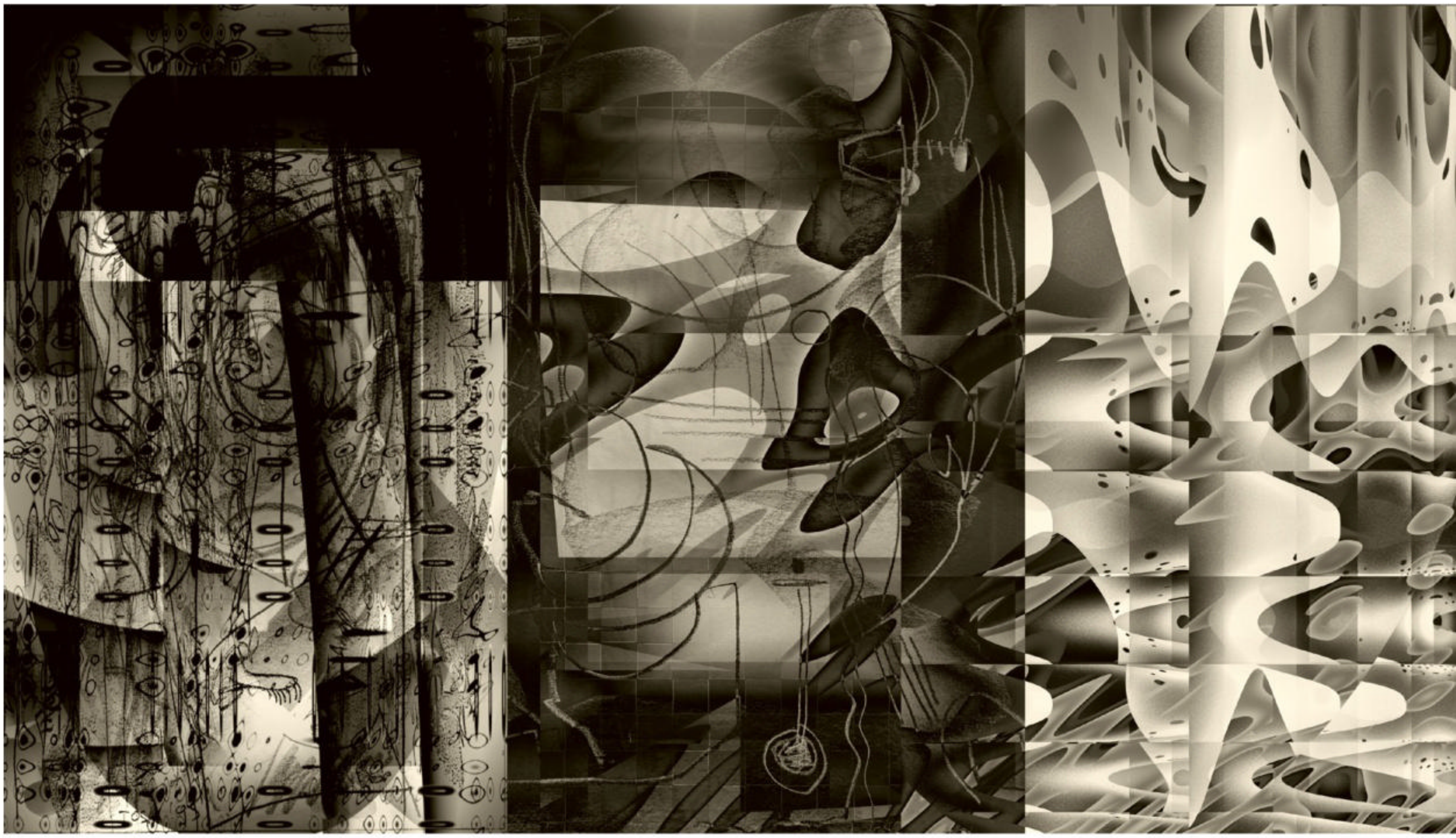
DISTORTION & FRAGMENTATION

Rather than presenting a cohesive image, Tosha deliberately distorts and fractures his compositions. This technique reflects his engagement with existential uncertainty and challenges the viewer's habitual ways of seeing, encouraging a deeper reflection on the fragmented nature of reality.

CONTRAST & TENSION

By juxtaposing opposing elements—structure and chaos, clarity and ambiguity—Tosha creates a dynamic interplay that generates a sense of unease. This contrast compels the viewer to engage more deeply, exploring the tension between order and disorder inherent in the human experience.





Top: Aquis Submersus. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.

Endgame of Belief and Bond. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
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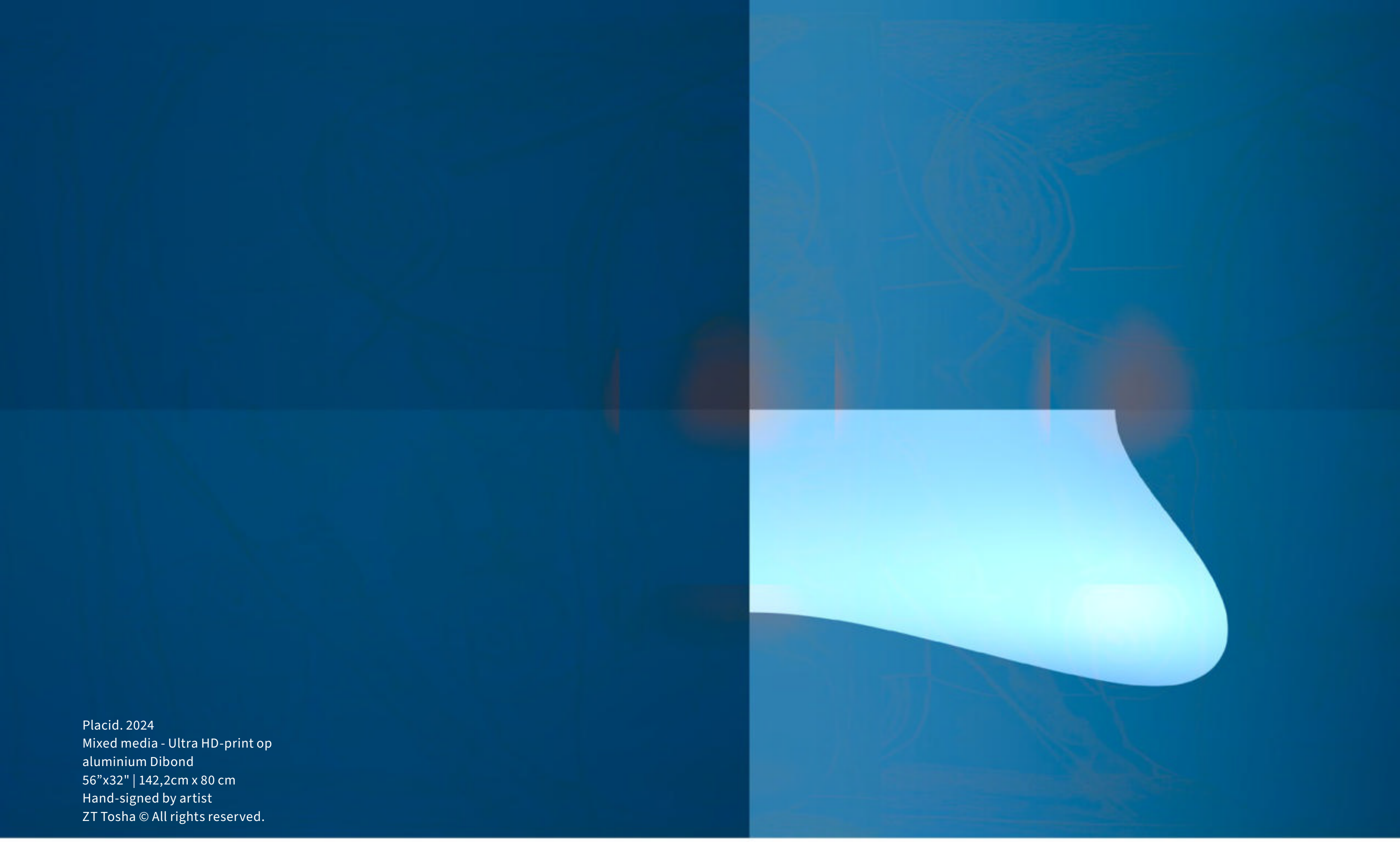

Placid. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56"x32" | 142,2cm x 80 cm
Hand-signed by artist
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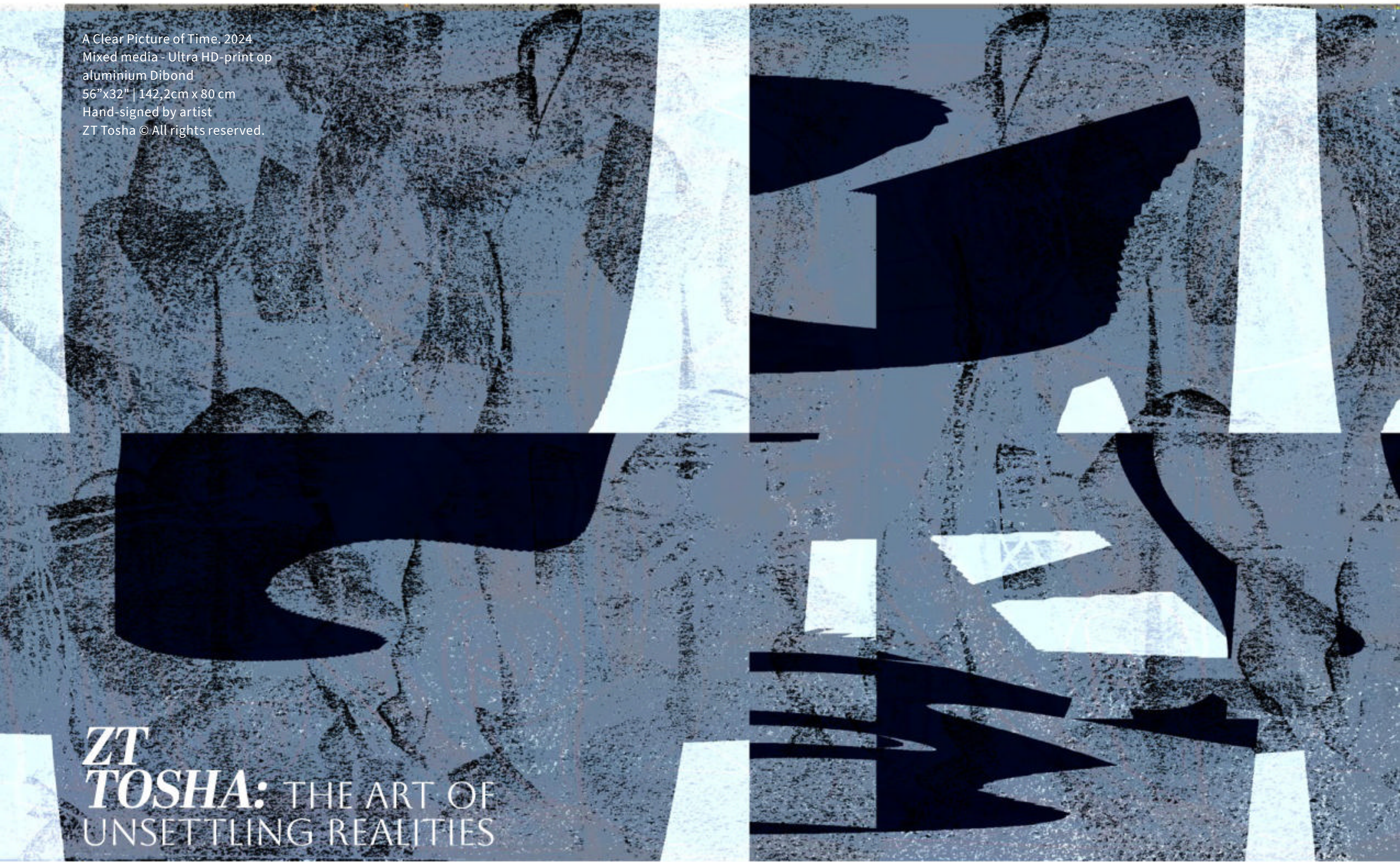

A Clear Picture of Time. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56"x32" | 142,2cm x 80 cm
Hand-signed by artist
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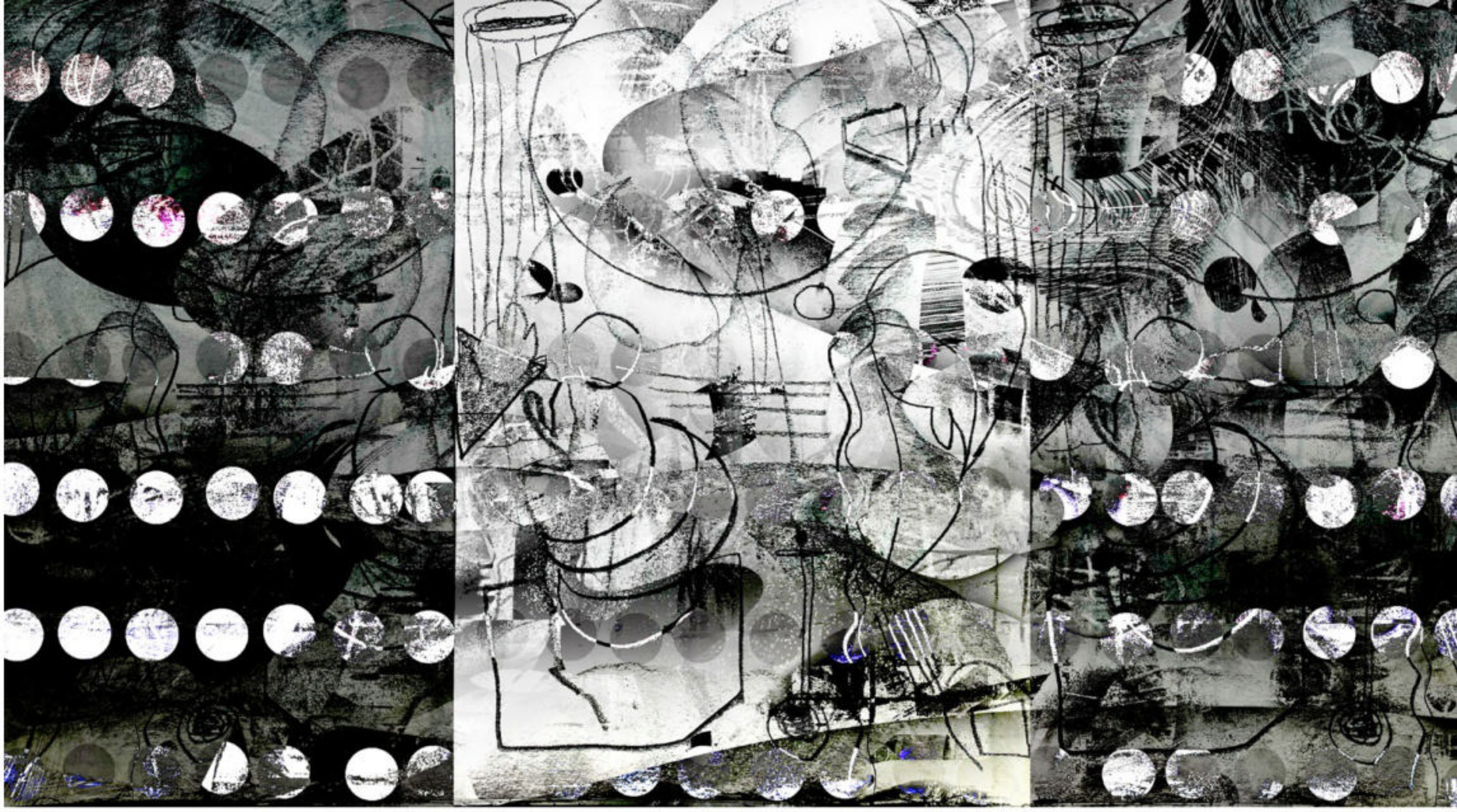
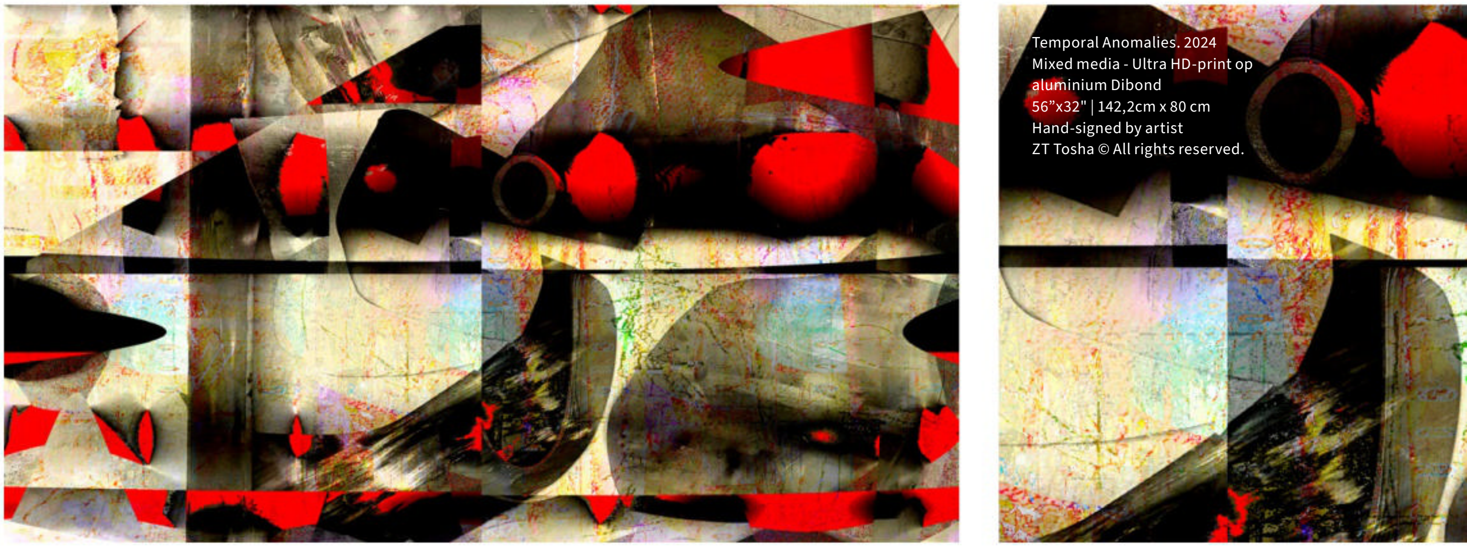
ZT TOSHA: THE ART OF UNSETTLING REALITIES



Top: Benevolence. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.



Temporal Anomalies. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.

UNCONVENTIONAL MATERIALS

Tosha often incorporates materials beyond traditional mediums—such as found objects and organic elements—into his work. These choices disrupt aesthetic norms and reinforce the underlying conceptual focus on instability and transformation. Tosha's technique is not merely aesthetic but deeply conceptual, reinforcing his themes of perception, reality, and existential instability.

His works are not passive visual statements but immersive experiences, demanding active participation and interpretation from the audience. Each piece becomes a journey into the complexities of existence, encouraging a continual exploration of meaning beyond what is immediately apparent.

MANIPULATION OF LIGHT & SHADOW

In both painting and sculpture, Tosha uses light and shadow not just for realism but as tools to obscure, reveal, and emphasize elements selectively. This manipulation heightens the psychological impact of his work, adding layers of meaning and emotion that transcend visual representation.

ZT TOSHA

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FACEBOOK: /ZORAN.T.TOSHA
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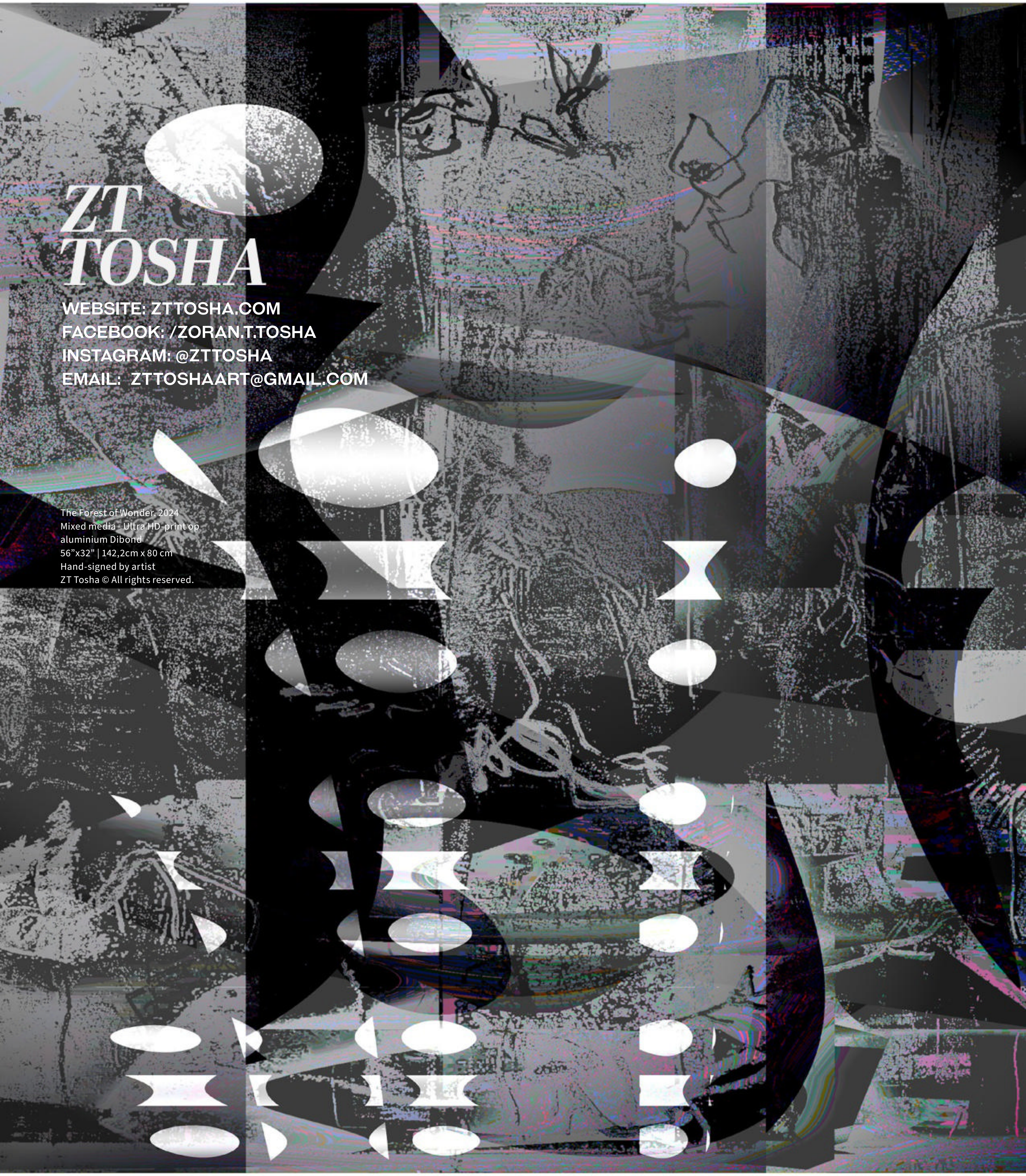
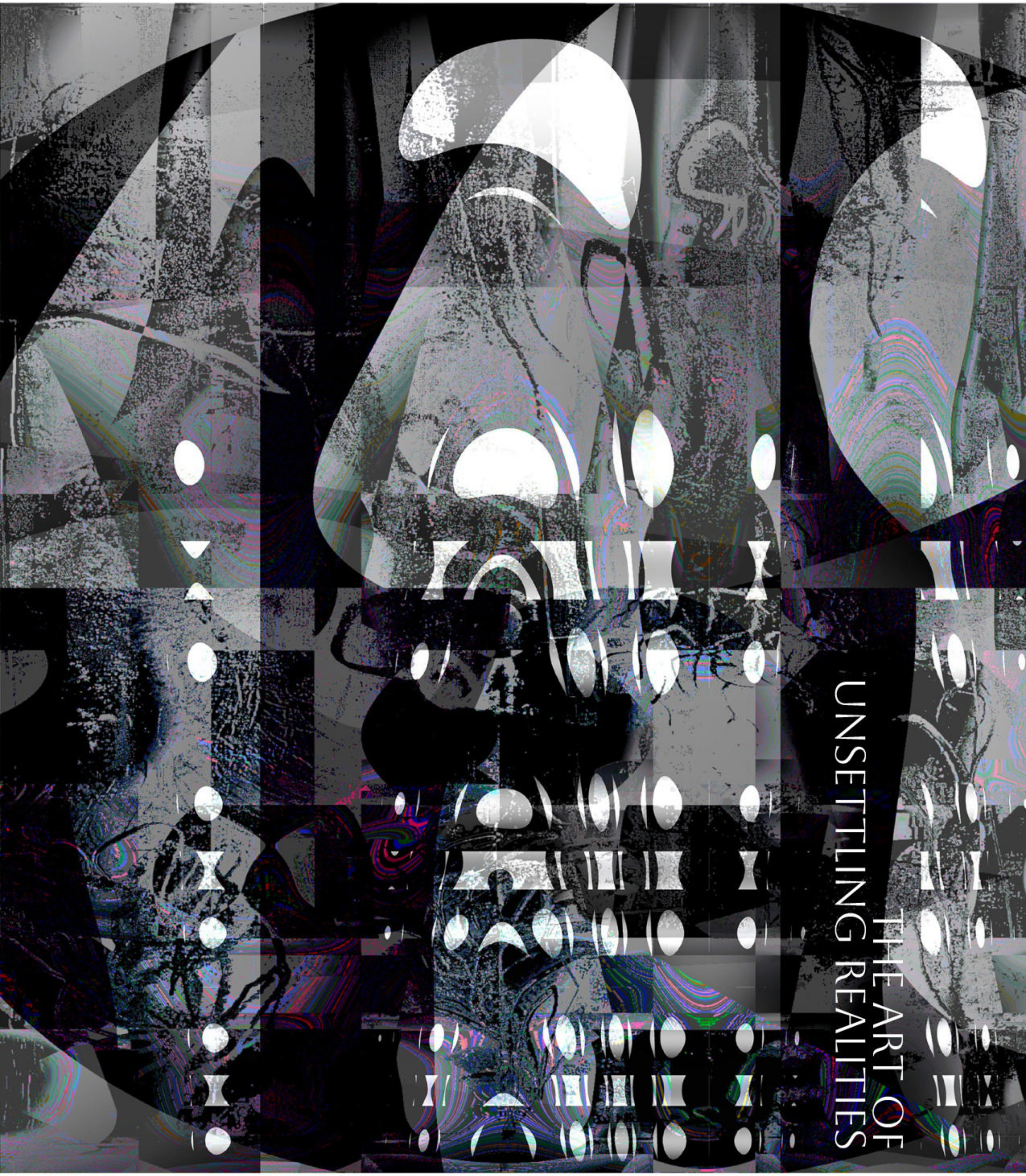
EMAIL: ZTTOSHAART@GMAIL.COM



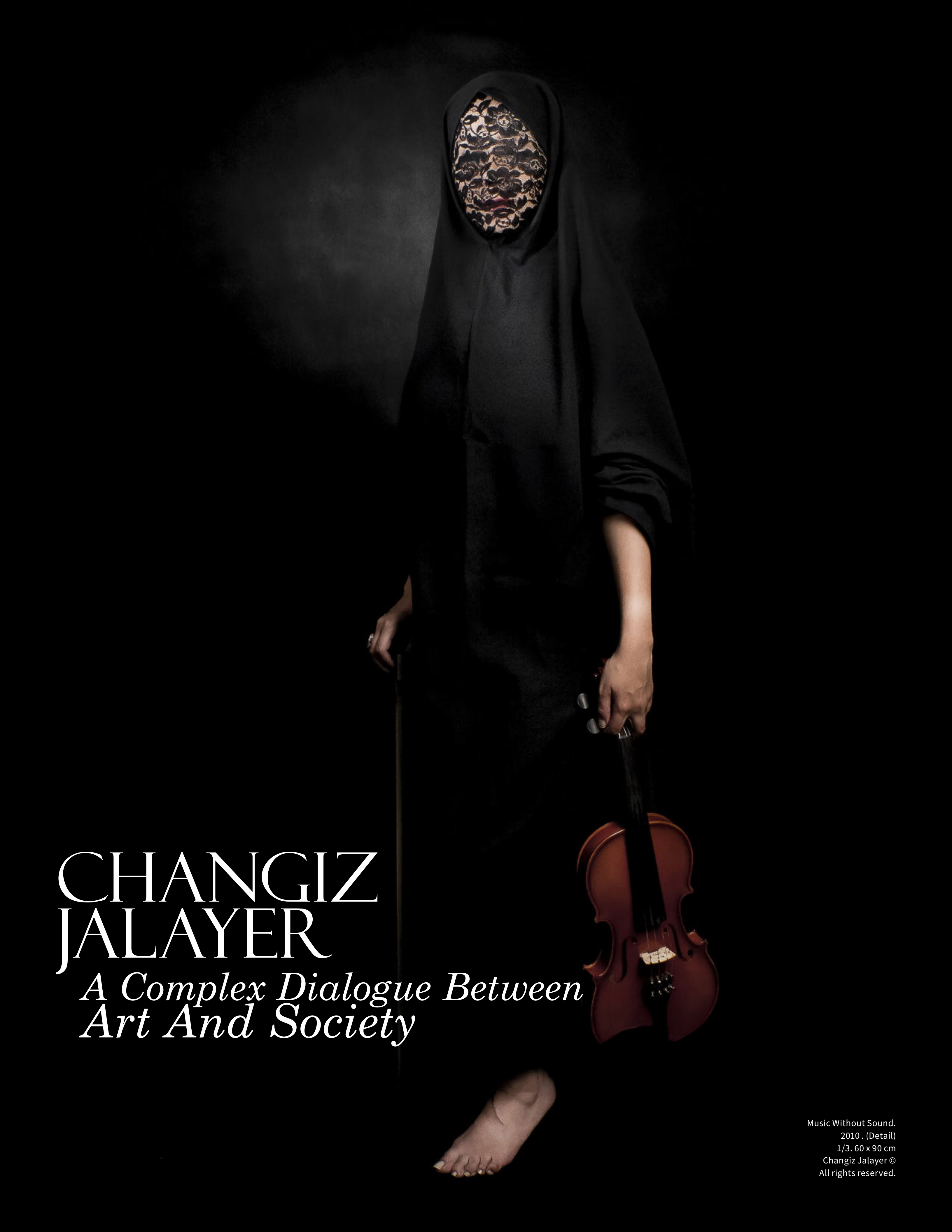
The Forest of Wonder. 2024
Mixed media - Ultra HD-print op
aluminium Dibond
56”x32" | 142,2cm x 80 cm
Hand-signed by artist
ZT Tosha © All rights reserved.



THE ART OF UNSETTLING REALITIES

CHANGIZ JALAYER

A Complex Dialogue Between Art And Society



Music Without Sound.
2010 . (Detail)
1/3. 60 x 90 cm
Changiz Jalayer ©
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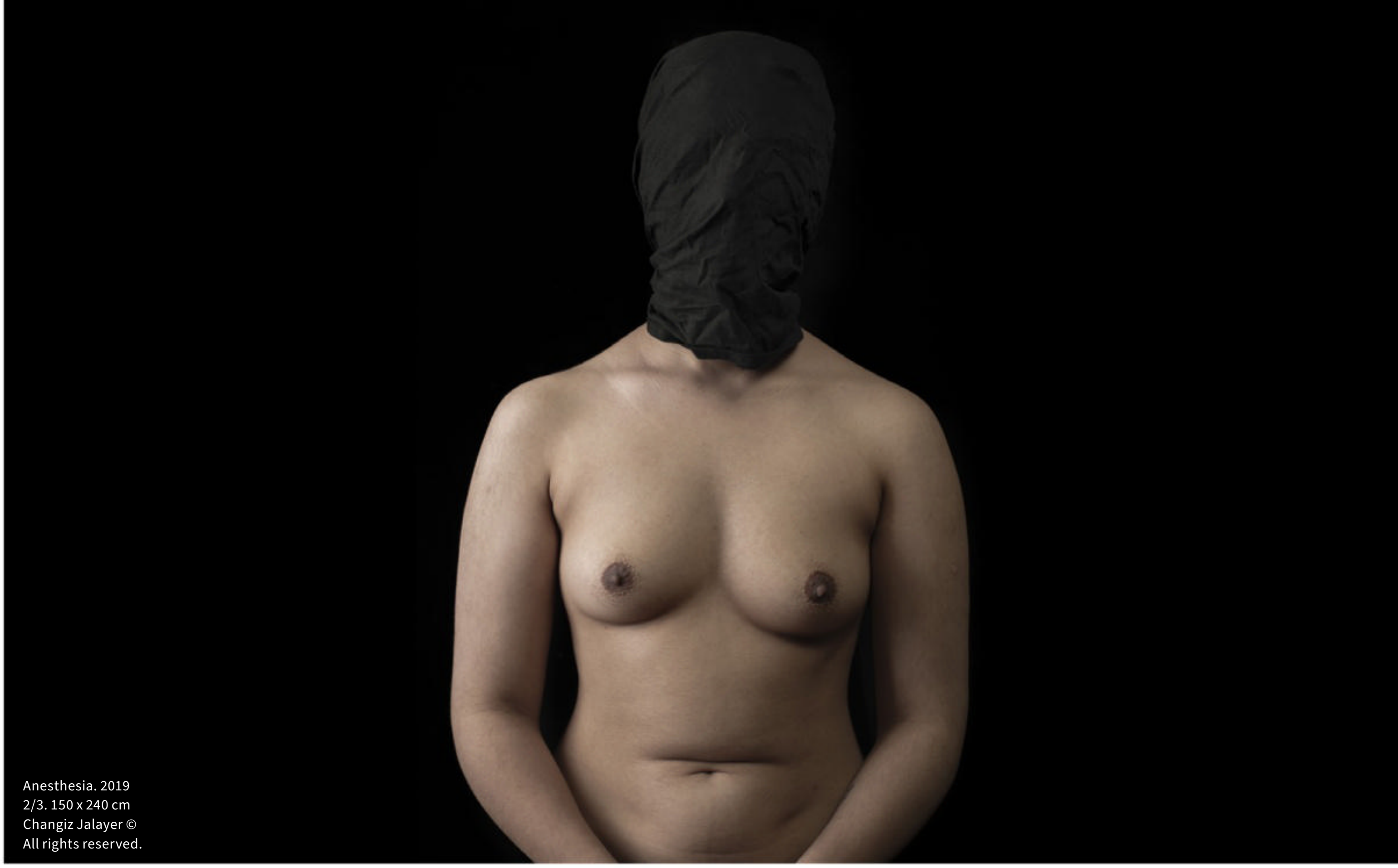

Anesthesia. 2019
2/3. 150 x 240 cm
Changiz Jalayer ©
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A Complex Dialogue Between
Art And Society

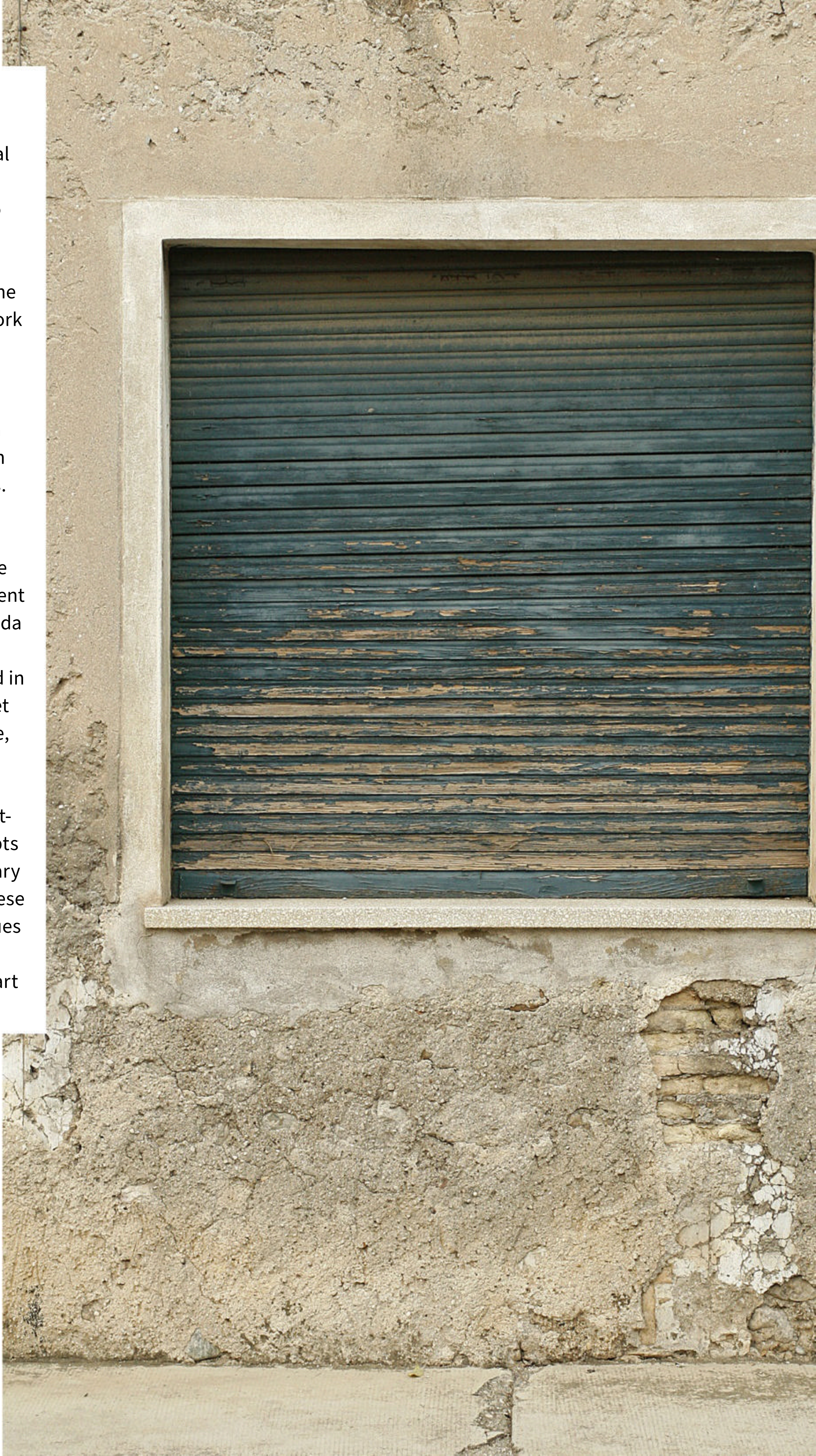
Changiz Jalayer emerged into the world in 1975 in the vibrant city of Tehran, Iran. His artistic journey led him to Venice, Italy, where he pursued his passion for Conceptual Art at the esteemed Venice Art Academy. His pursuit of knowledge didn't stop there; he later earned a Master of Photography from The High Institute of Industrial Art (ISIA), further honing his skills in this expressive medium.

Jalayer's artistic voice resonates through a variety of media, with a particular emphasis on Photography. His work is profoundly influenced by his experiences in Italy, the mentorship of university professors, and the rich European cultural movements that shaped his perspective.
A central theme that permeates his creations is the exploration of intercultural communication and the exploration of common social issues.

Through his art, Jalayer seeks to convey his personal experiences and concerns, inviting viewers to engage with his vision.

Over the years, Jalayer has made a significant mark in the art world, showcasing his work in numerous solo and group exhibitions. His dedication and talent have earned him recognition in the form of an art diploma and accolades in prestigious art competitions. Notably, he was honored as a finalist in the International Open Call Competition at the XIII Florence Biennale, an event held in the historic Fortezza da Basso, Italy.

This competition, conducted in collaboration with Art Market Magazine and Lens Magazine, under the high patronage of the European Parliament, centered around the thought-provoking theme of "Concepts of Femininity in Contemporary Art and Design." Through these experiences, Jalayer continues to navigate and enrich the complex dialogue between art and society.



Nipple. 2007
3/3. 106 x 140 cm
Changiz Jalayer
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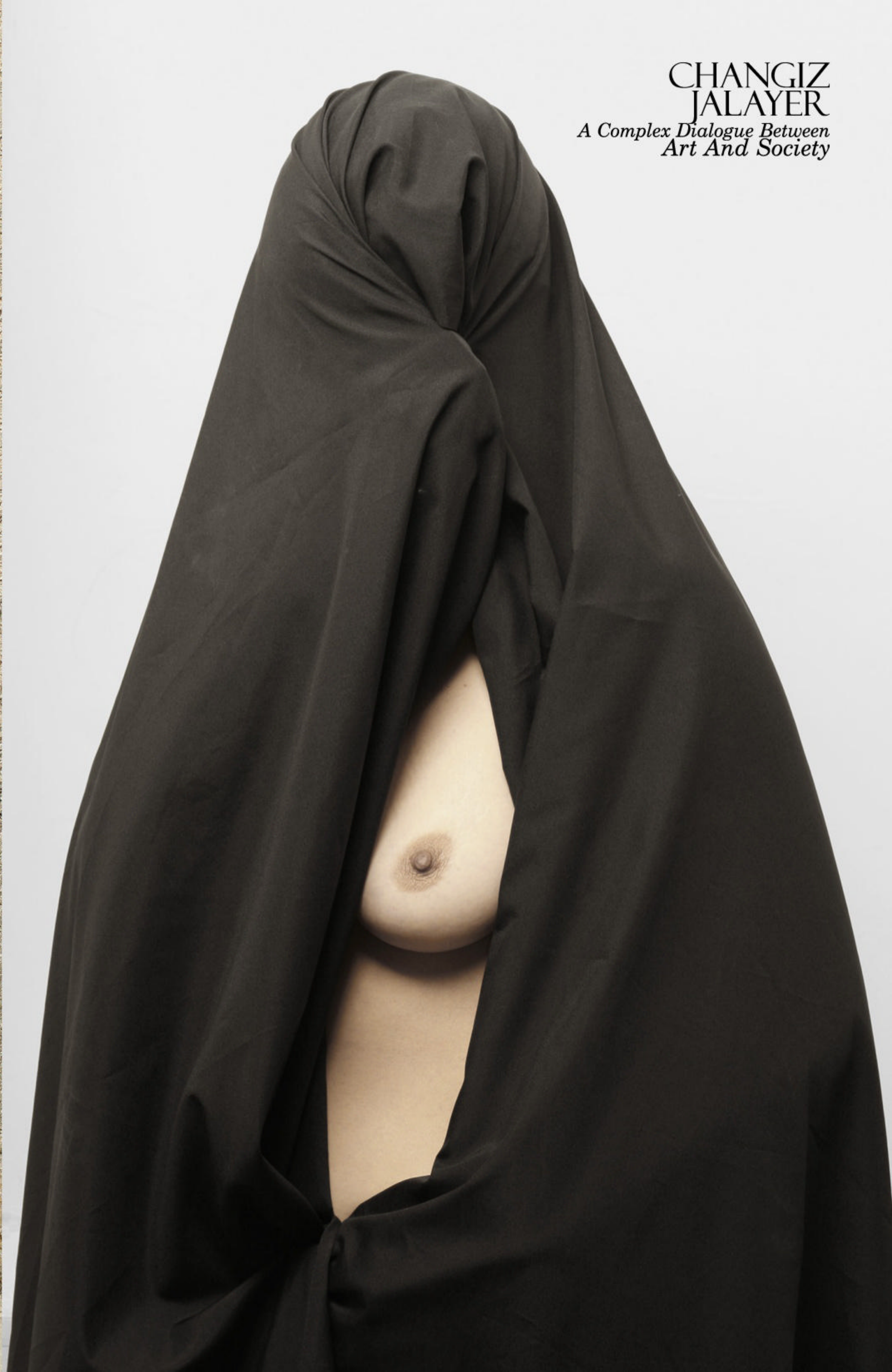
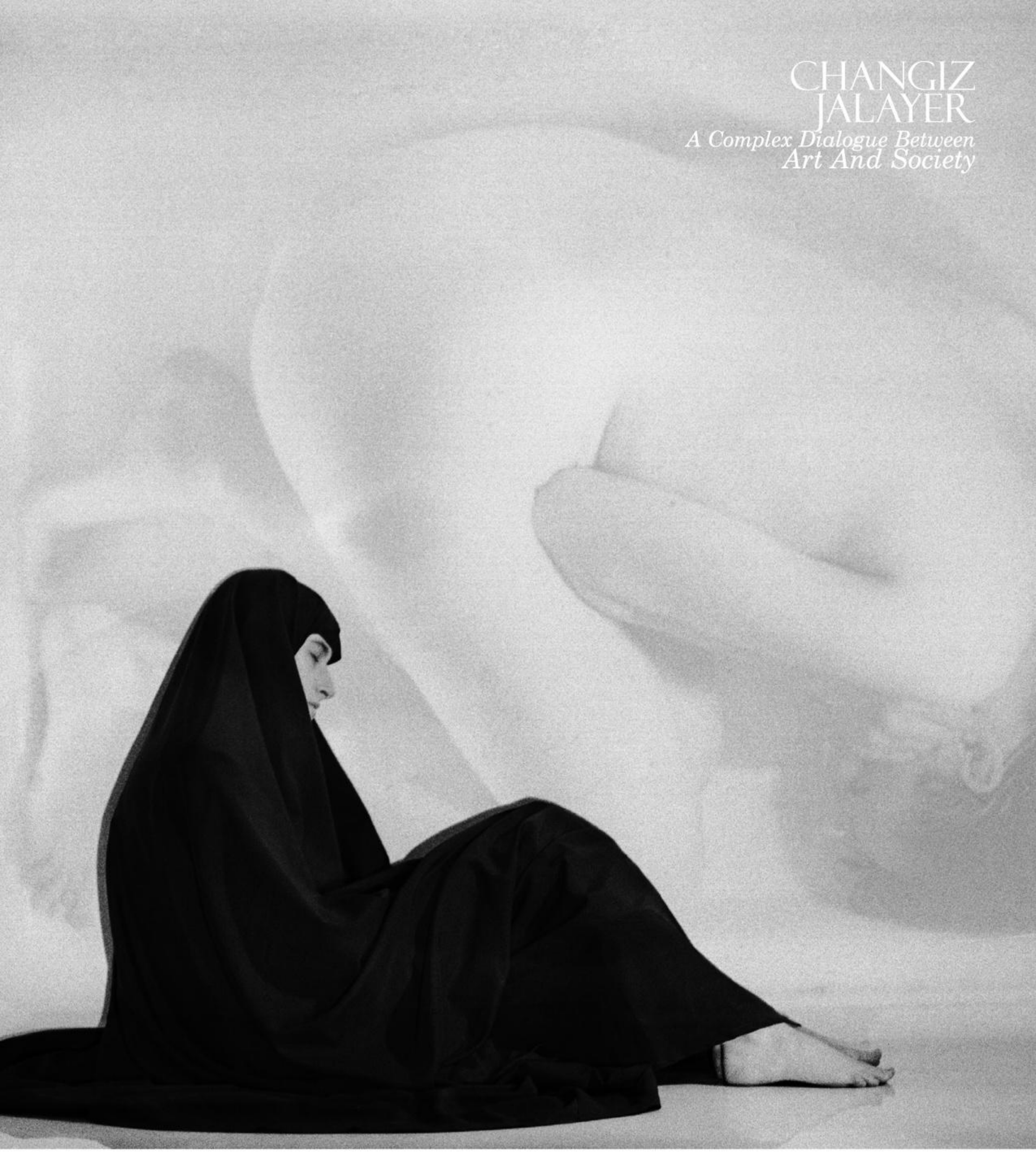
CHANGIZ JALAYER

A Complex Dialogue Between Art And Society



CHANGIZ JALAYER

A Complex Dialogue Between Art And Society



I AM A PHOTOGRAPHER WHO BELIEVES IN SEEKING ONE'S TRUE SELF WHILE DISCOVERING TRADITIONAL CULTURES AND BELIEFS—A REAL IMAGE!

- CHANGIZ JALAYER

Projected Reality. 2001
1/3. 100 x 100 cm
Changiz Jalayer ©
All rights reserved.

Just Your Body. 2005
1/3. 90x60cm
Changiz Jalayer ©
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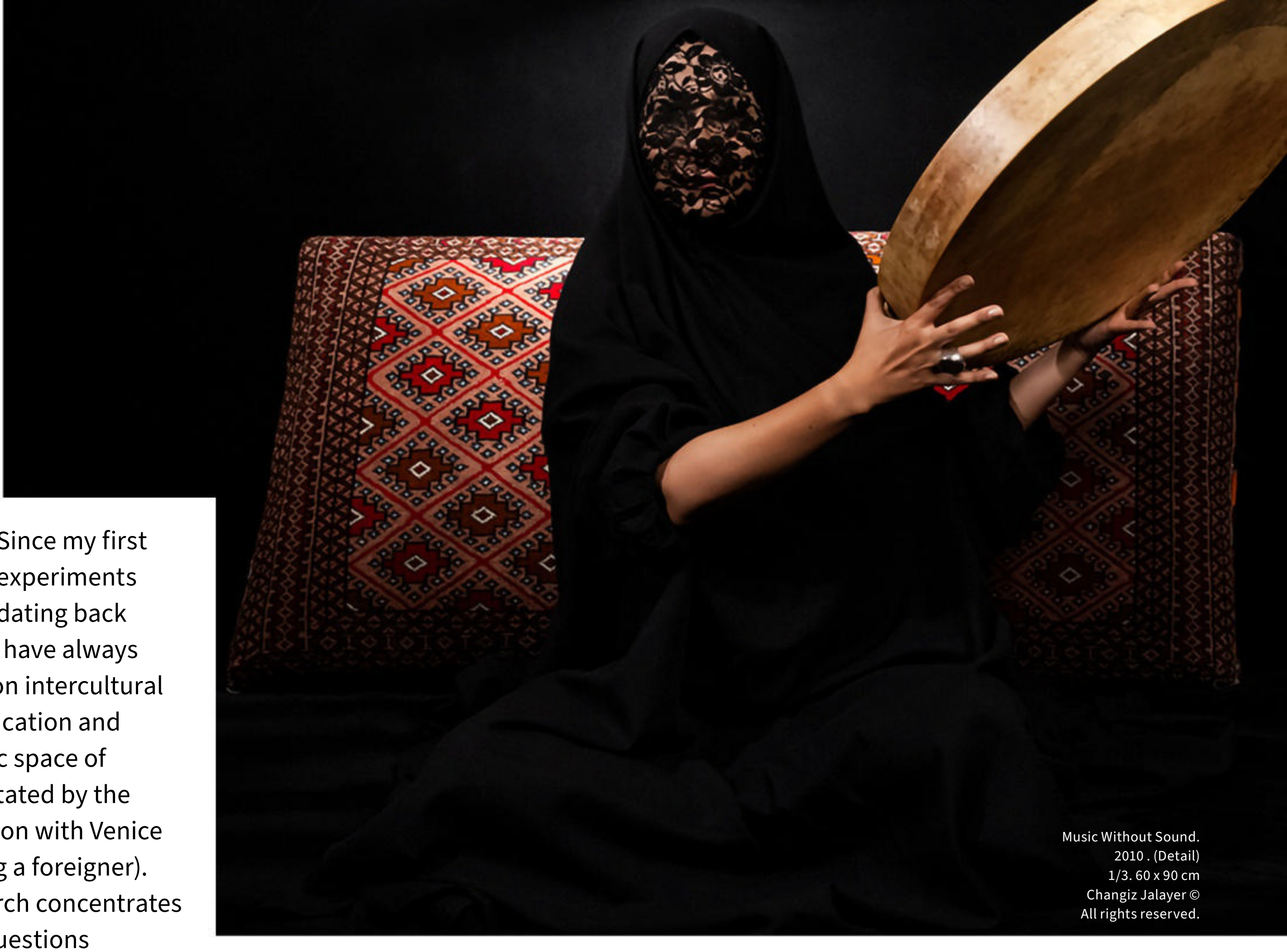

Music Without Sound.
2010 . (Detail)
1/3. 60 x 90 cm
Changiz Jalayer ©
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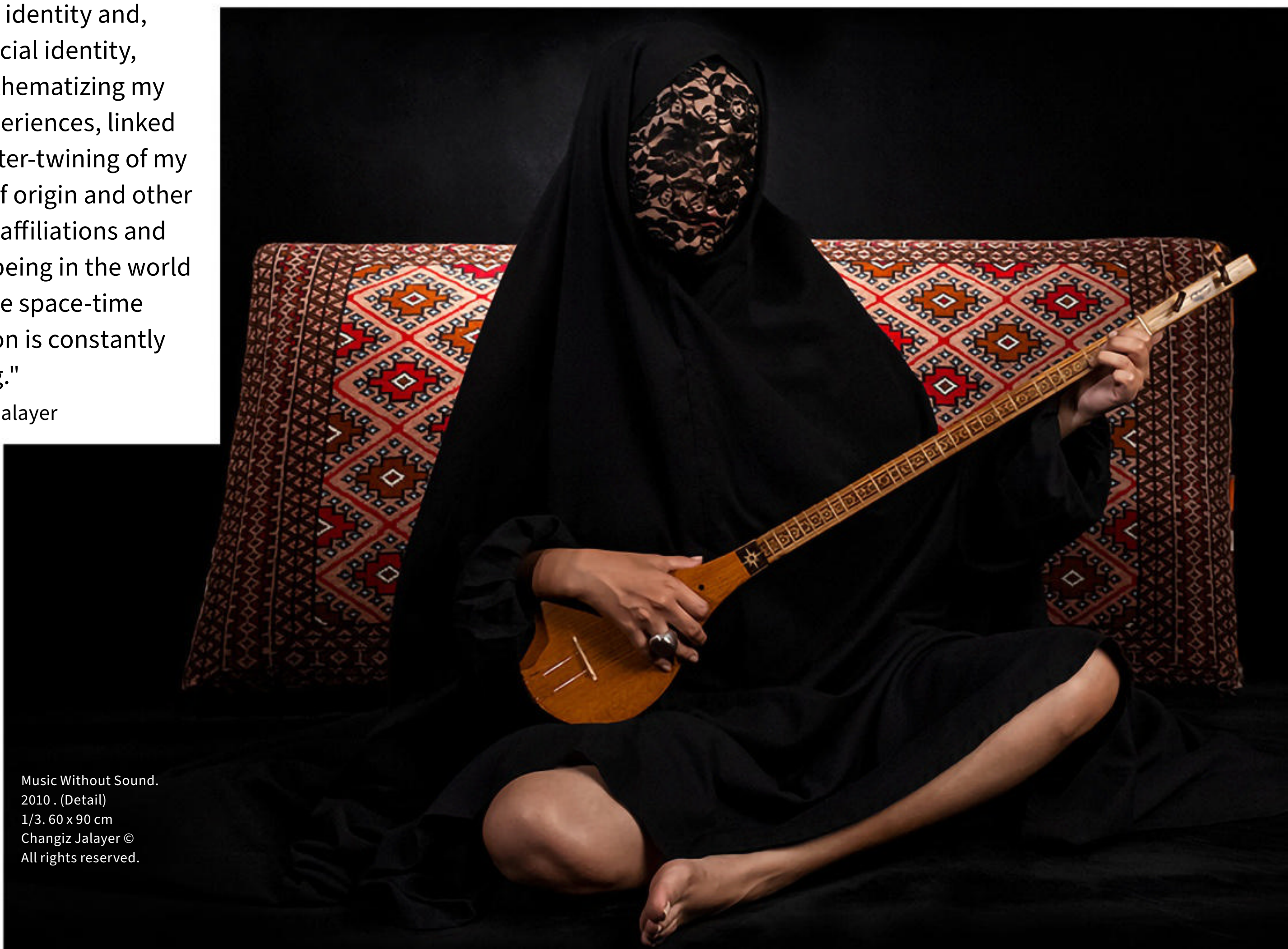
"Since my first experiments dating back to 1998, I have always focused on intercultural communication and the public space of art (facilitated by the comparison with Venice and being a foreigner). My research concentrates on and questions personal identity and, lately, social identity, directly thematizing my daily experiences, linked by the inter-twining of my culture of origin and other possible affiliations and ways of being in the world where the space-time dimension is constantly changing."

- Changiz Jalayer



Music Without Sound.
2010 . (Detail)
1/3. 60 x 90 cm
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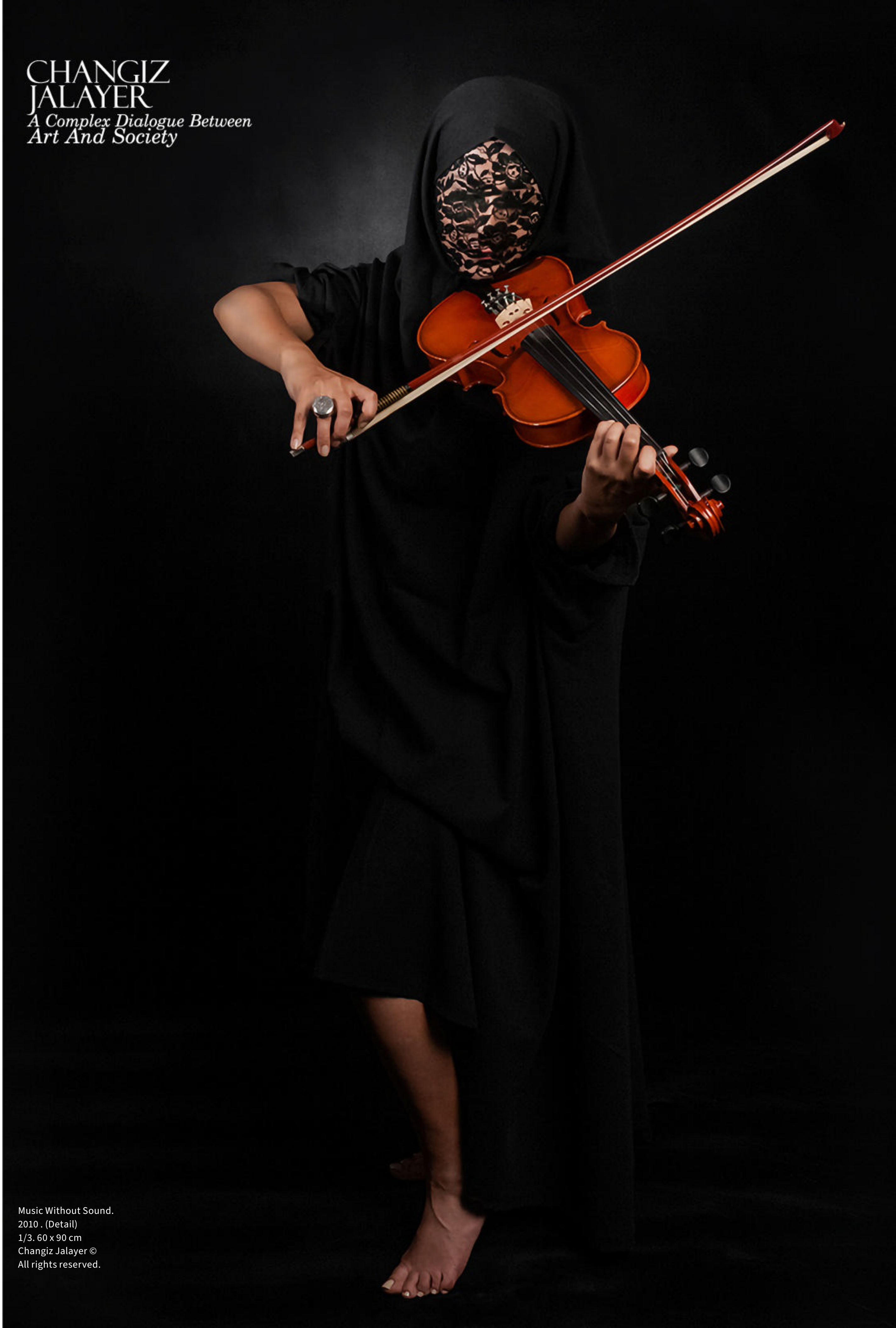
CHANGIZ JALAYER

A Complex Dialogue Between Art And Society



Music Without Sound.
2010 . (Detail)
1/3. 60 x 90 cm
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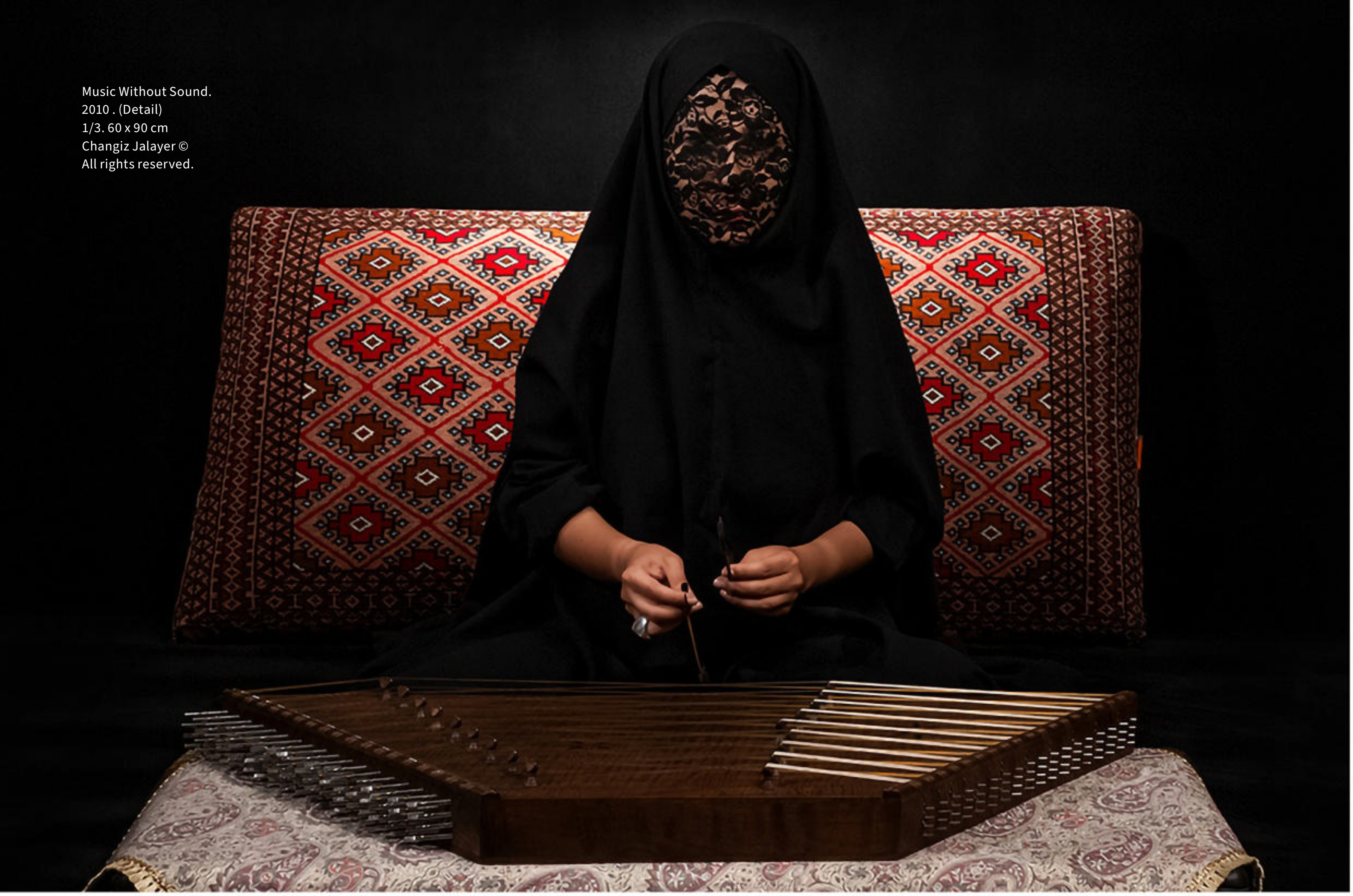

Music Without Sound.
2010 . (Detail)
1/3. 60 x 90 cm
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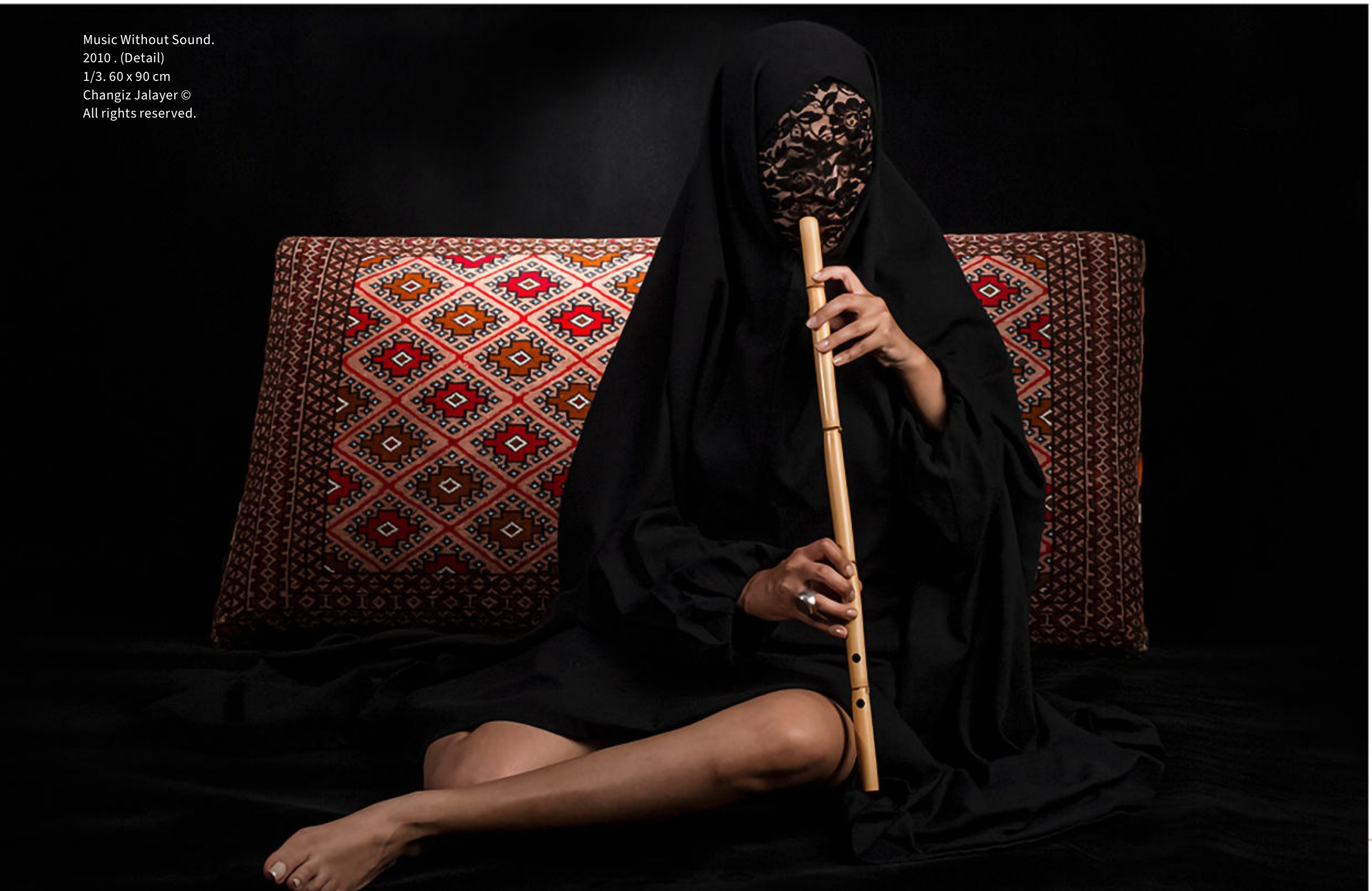

Music Without Sound.
2010 . (Detail)
1/3. 60 x 90 cm
Changiz Jalayer ©
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Censorship. 2017
1/3. 120 x 80 cm
Changiz Jalayer ©
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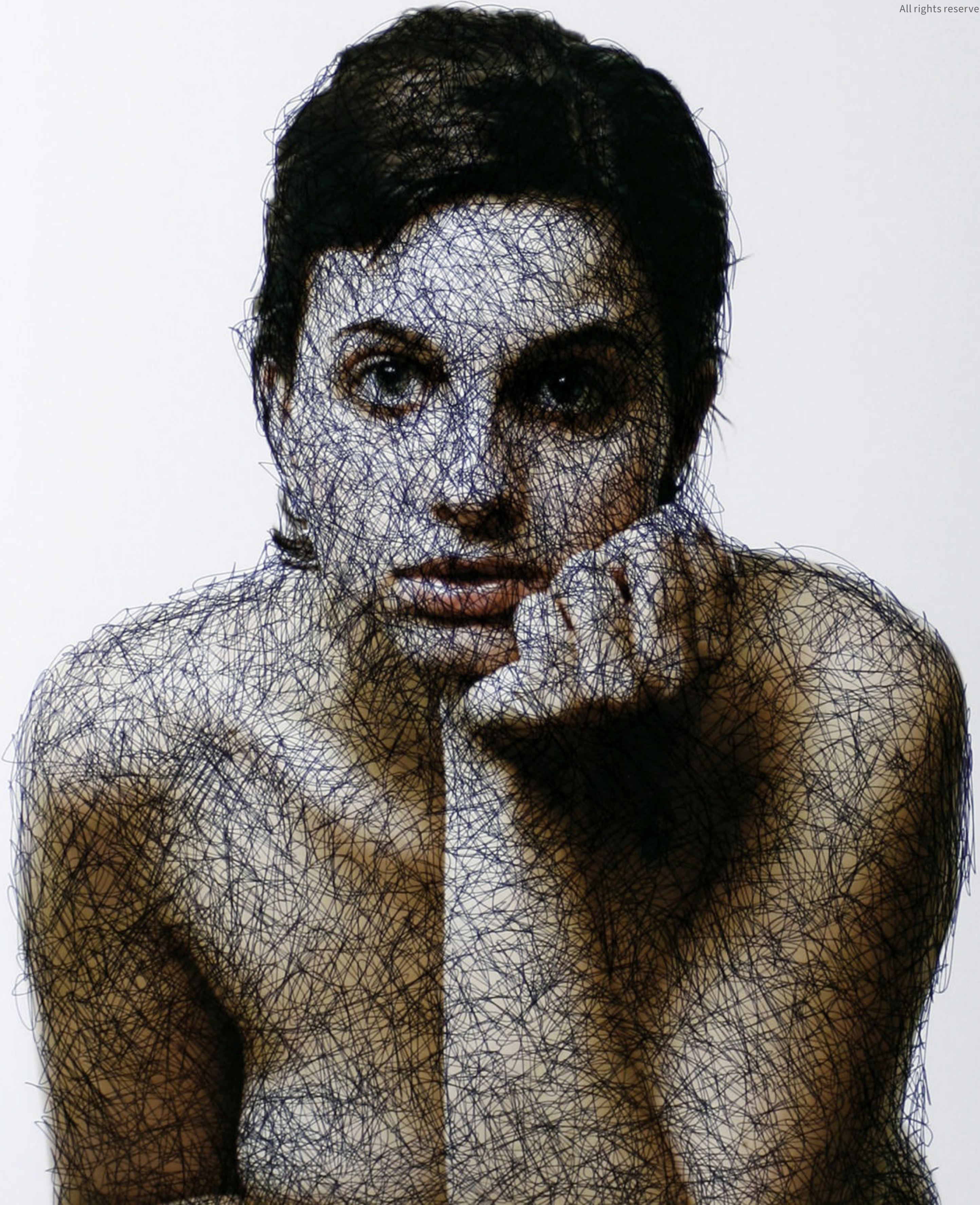

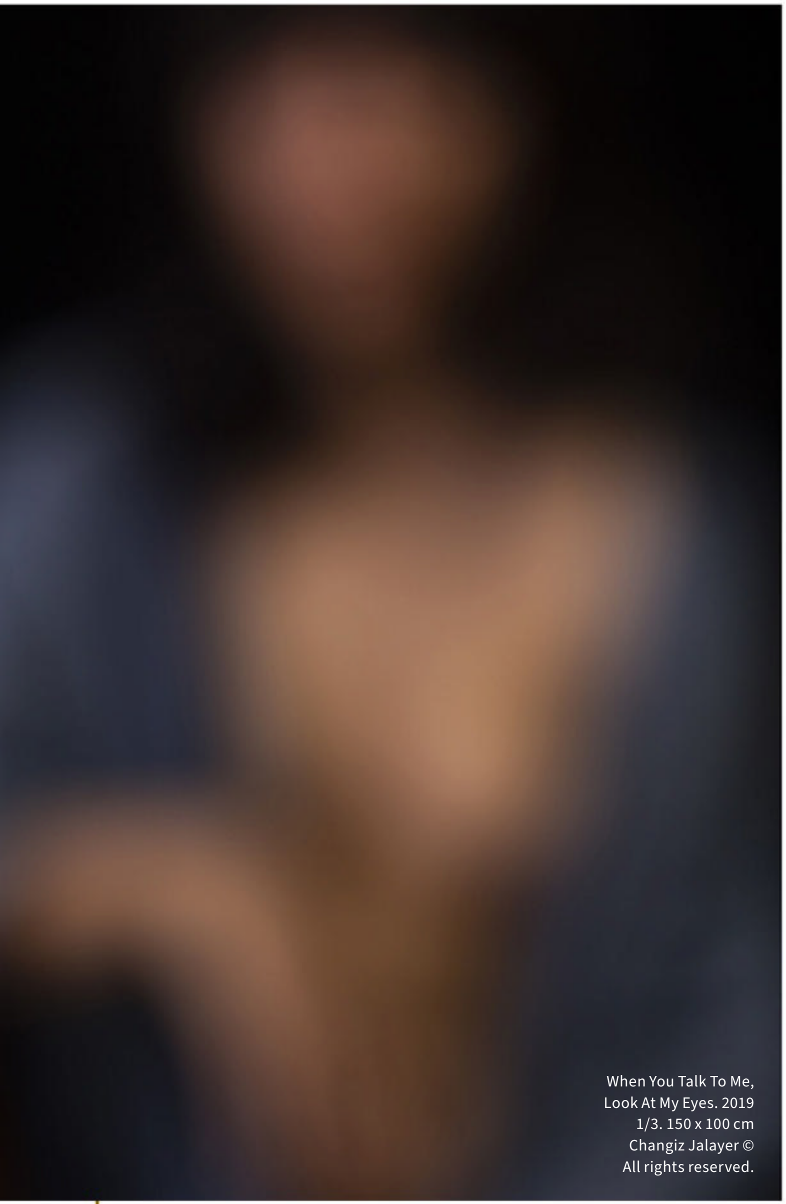

When You Talk To Me,
Look At My Eyes. 2019
1/3. 150 x 100 cm
Changiz Jalayer ©
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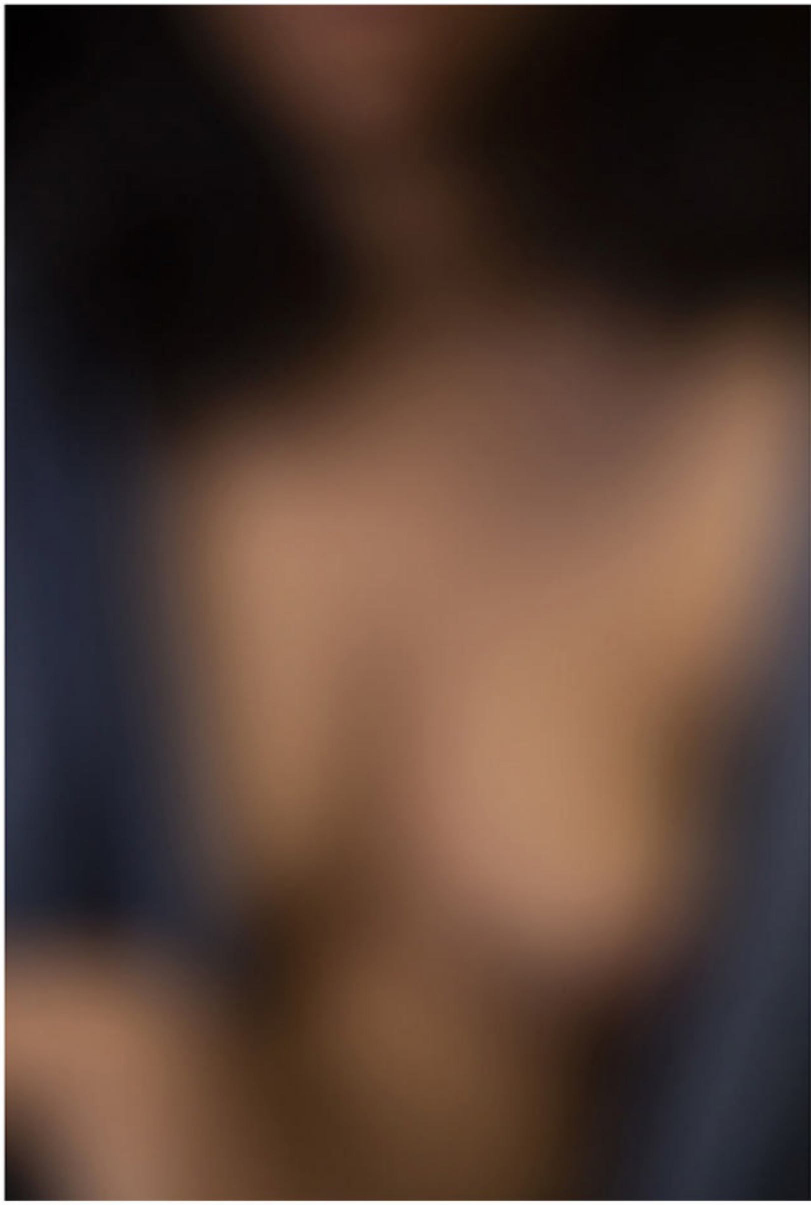
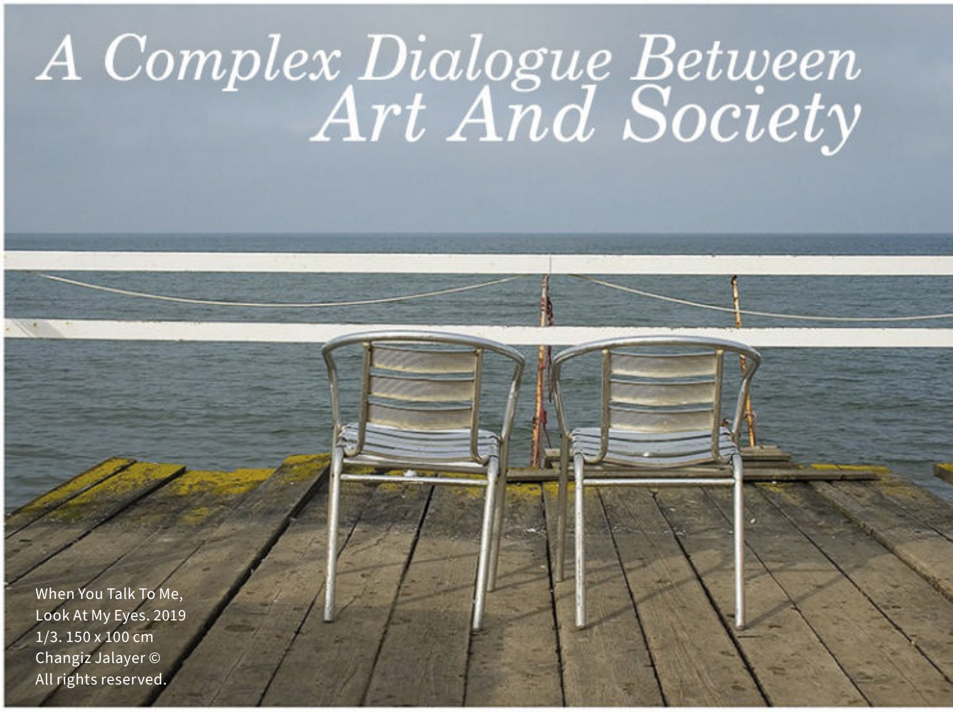


A Complex Dialogue Between Art And Society



When You Talk To Me,
Look At My Eyes. 2019
1/3. 150 x 100 cm
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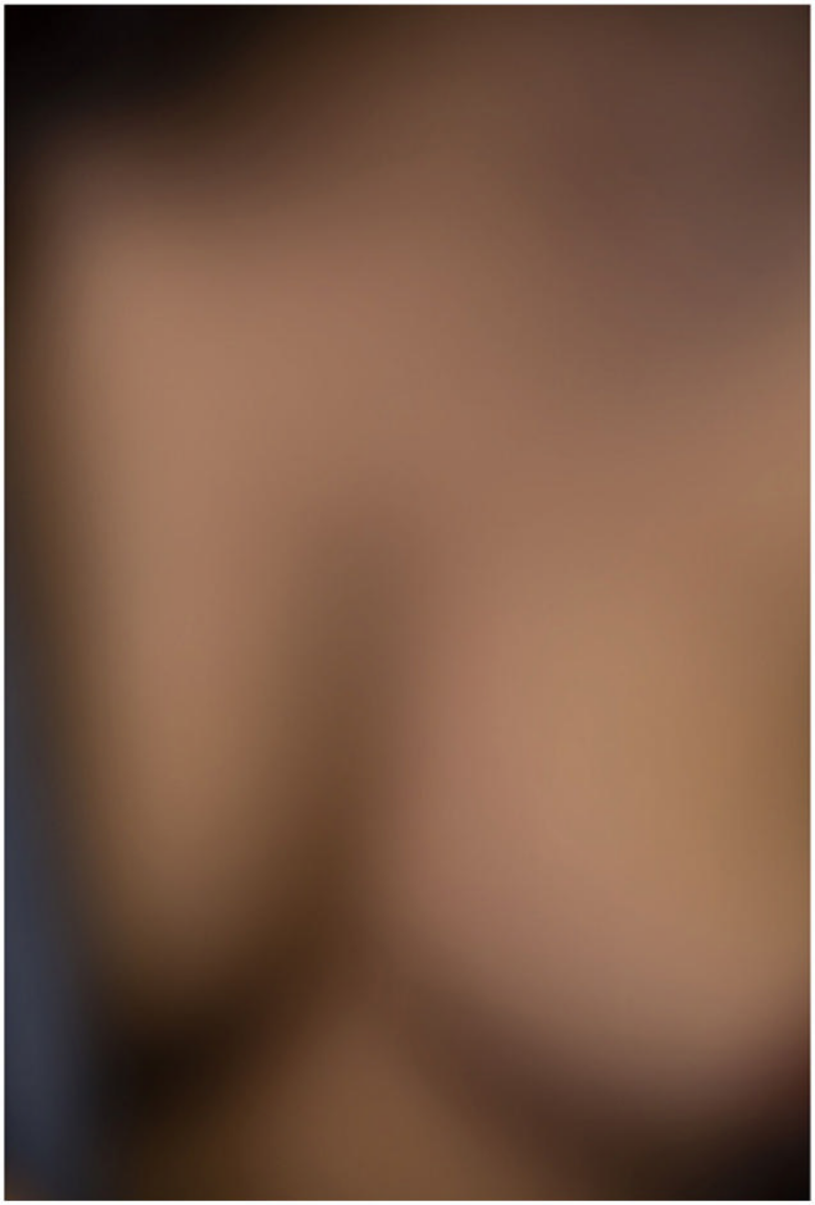

CHANGIZ JALAYER

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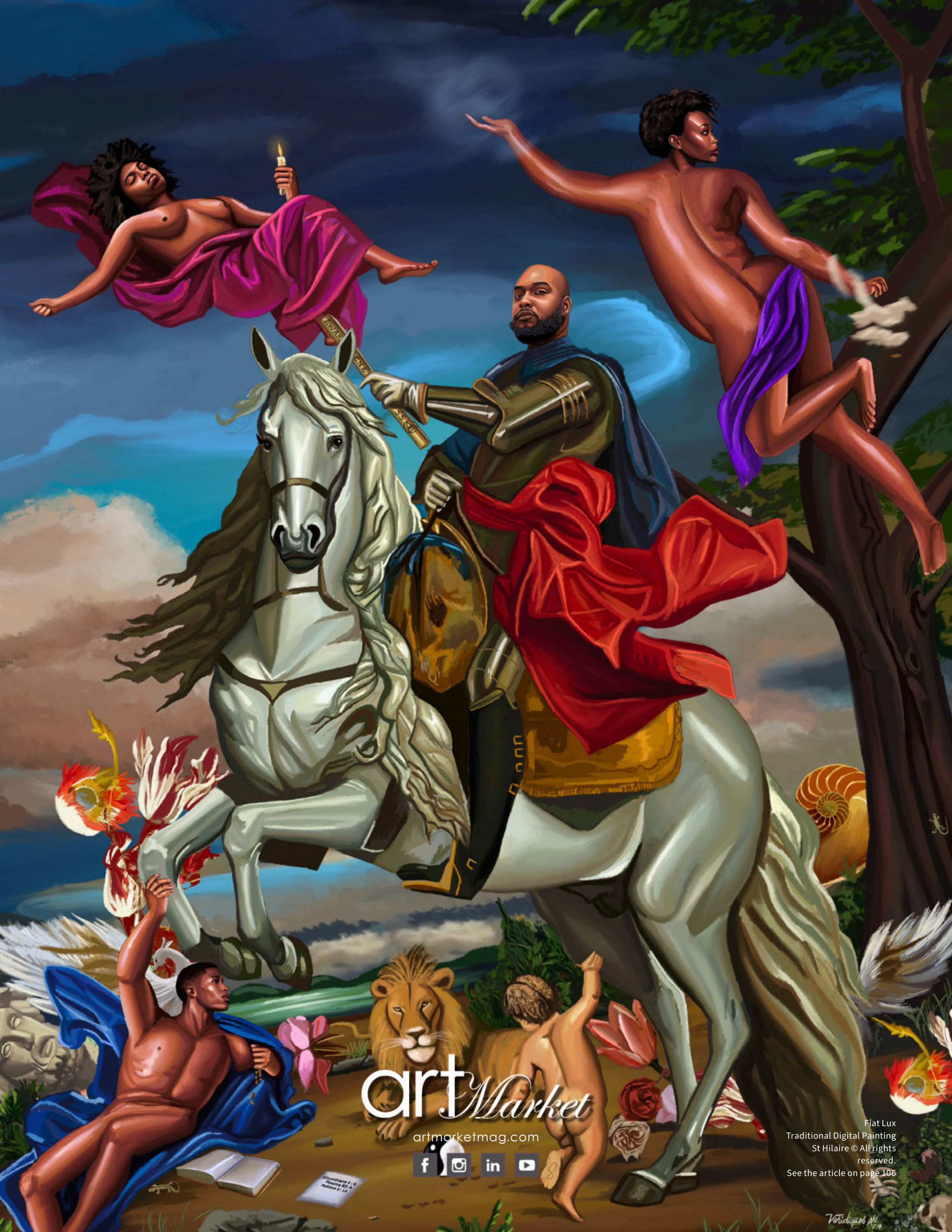
@CH.J_PHOTOGRAPHER
LINKEDIN: @CHANGIZJALAYER


2Corinthians 4 : 6
Psalms 82: 6
Hebrews 5 : 14
Veridiques Art
24

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Fiat Lux
Traditional Digital Painting
St Hilaire © All rights reserved.
See the article on page 106